



## Japanese Works of Art

PUBLIC AUCTION  
Tuesday October 1, 1974 AT 2 PM  
Wednesday October 2, 1974 AT 2 PM

SOTHEBY PARKE BERNET INC. • NEW YORK

# Sotheby Parke Bernet Inc • New York

980 Madison Avenue • New York 10021

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# Sotheby Parke Bernet Inc

980 Madison Avenue, N.Y., N.Y. 10021

Telephone 212 472-3435, 3436, 3440

## Estimates (U.S. \$)

Japanese Works of Art Sale 3670

Tuesday and Wednesday, October 1st and 2nd

NOTE: As a convenience to its clients, Sotheby Parke Bernet Inc. furnishes pre-sale estimates for all property included in the auctions. These estimates are our approximate valuations based, whenever possible, on comparable auction values.

As provided for in the "Conditions of Sale" and as

explained in the "Important Information For Prospective Bidders", all the property should be assumed to have reserves. In no case, where a reserve exists, will it exceed the range of estimates quoted below.

1 \$100/125	37 \$400/600	73 \$125/150	109\$ 150/200	145 \$125/175	181 \$1750/2500
2 150/200	38 800/1200	74 90/110	110 600/800	146 125/175	182 4000/5000
3 150/200	39 800/1000	75 175/225	111 3000/3500	147 150/200	183 1500/2000
4 150/200	40 1500/2000	76 100/150	112 250/350	148 700/800	184 600/800
5 150/200	41 750/900	77 50/75	113 600/800	149 75/125	185 200/300
6 300/500	42 700/900	78 40/50	114 300/500	150 60/80	186 2000/3000
7 200/300	43 1500/2500	79 200/300	115 350/500	151 225/275	187 1500/2000
8 200/300	44 1000/1500	80 300/400	116 500/750	152 100/150	188 1400/1600
9 250/350	45 800/1000	81 400/600	117 500/700	153 125/150	189 800/1000
10 200/300	46 300/500	82 500/750	118 250/400	154 80/120	190 250/350
11 200/300	47 400/600	83 1000/1500	119 200/300	155 100/150	191 400/600
12 300/500	48 600/800	84 800/1000	120 1800/2400	156 150/200	192 750/1000
13 600/800	49 400/500	85 2000/2500	121 400/500	157 400/600	193 700/900
14 250/350	50 125/150	86 600/800	122 15000/20000	158 150/200	194 300/500
15 150/200	51 300/400	87 10000/15000	123 150/300	159 150/200	195 400/500
16 400/600	52 350/500	88 400/600	124 400/600	160 300/500	196 1000/1250
17 200/300	53 350/500	89 1750/2500	125 200/400	161 200/250	197 800/1500
18 125/175	54 250/350	90 600/800	126 300/400	162 200/250	198 1200/1500
19 175/250	55 300/400	91 1000/1500	127 1100/1500	163 100/125	199 1250/1750
20 650/800	56 250/350	92 800/1000	128 500/700	164 200/250	200 1000/1250
21 300/400	57 175/225	93 1000/1750	129 400/600	165 200/250	201 400/600
22 500/600	58 150/200	94 500/700	130 175/250	166 300/400	202 500/750
23 200/300	59 175/200	95 200/300	131 300/400	167 1500/2000	203 1000/1250
24 300/400	60 250/350	96 1000/1200	132 200/400	168 2500/3000	204 200/300
25 500/750	61 100/150	97 800/1000	133 300/500	169 2500/3000	205 250/350
26 350/500	62 100/125	98 2000/2500	134 250/350	170 600/800	206 250/350
27 175/225	63 175/225	99 500/700	135 150/300	171 800/1000	207 400/600
28 500/600	64 200/300	100 2500/3500	136 150/200	172 2000/3000	208 500/750
29 1000/2000	65 500/750	101 600/800	137 250/400	173 700/900	209 750/1000
30 100/200	66 250/350	102 900/1100	138 150/200	174 1000/1200	210 1000/1250
31 200/400	67 700/800	103 500/750	139 400/600	175 2500/3000	211 750/1000
32 175/225	68 200/300	104 150/250	140 150/200	176 1200/1500	212 400/500
33 500/750	69 200/300	105 600/1000	141 300/500	177 2000/3000	213 5000/7500
34 800/1000	70 400/600	106 500/750	142 100/125	178 3000/4000	214 400/600
35 1000/1500	71 125/150	107 800/1000	143 250/300	179 800/1200	215 2000/3000
36 1000/2000	72 175/225	108 800/1200	144 250/300	180 3000/4000	216 300/400

NOT RESPONSIBLE FOR TYPOGRAPHICAL ERRORS OR OMISSIONS

NOTE: "QNV" in place of an estimate range means "no value quoted" due to the nature of the offered lot.



217 300/400	262 750/1000	307 200/300	353 300/500	399 500/750
218 300/400	263 500/750	308 2550/2750	354 200/300	399A 300/500
219 7500/10000	264 200/300	309 800/1000	355 200/300	400 300/400
220 400/500	265 400/600	310 600/800	356 150/200	401 300/400
221 500/750	266 500/750	311 500/750	357 300/400	402 300/400
222 300/500	267 400/500	312 400/600	358 125/175	403 200/300
223 1000/1500	268 600/800	313 500/750	359 300/500	404 125/150
224 500/750	269 200/300	314 300/500	360 100/125	405 300/500
225 2000/3000	270 600/800	315 300/500	361 150/250	406 40/60
226 200/300	271 2000/3000	316 300/500	362 300/400	407 500/750
227 250/300	272 400/600	317 150/200	363 200/300	408 50/75
228 400/600	273 300/500	318 150/200	364 300/400	409 100/150
229 500/750	274 300/400	319 200/250	365 200/300	410 200/300
230 300/400	275 300/400	320 150/200	366	411 400/600
231 300/400	276 300/500	321 200/300	367 200/300	412 100/150
232 500/750	277 250/350	322 75/100	368 200/300	413 100/150
233 750/1000	278 1500/2000	323 100/125	369 125/150	414 200/300
233A 600/800	279 4000/6000	324 100/125	370 125/150	415 150/200
234 500/600	280 500/750	325 100/125	371 350/450	416 75/90
235 800/1000	281 400/600	326 75/90	372 200/300	417 750/1000
236 750/1000	282 1500/2000	327 300/400	373 200/300	417A 1000/1500
237 500/700	283 200/300	328 350/500	374 200/300	418 500/750
238 400/600	284 250/350	329 300/400	375 200/300	419 750/1000
239 750/1000	285 1500/2000	330 200/300	376 150/200	420 750/1000
240 500/750	285A 750/1000	331 200/300	377 300/400	421 750/1000
241 500/600	286 75/100	332 1500/2000	378 300/400	422 1000/1500
242 3000/5000	287 2000/3000	333 200/300	379 125/175	423 200/300
243 800/1000	288 600/800	334 300/400	380 150/200	424 300/400
244 400/600	289 1250/1750	335 3000/4000	381 15000/20000	425 500/750
245 400/600	290 400/600	336 150/200	382 200/250	426 200/300
246 500/750	291 1500/1750	337 350/500	383 200/300	427 200/300
247 400/500	292 10000/15000	338 150/200	384 500/700	428 400/600
248 750/1000	293 10000/15000	339 125/150	385 300/500	429 750/1000
249 200/300	294 10000/15000	340 125/150	386 150/200	430 150/200
250 500/600	295 1000/1200	341 90/110	387 600/800	431 100/150
251 300/400	296 200/300	342 125/150	388 600/800	432 200/300
252 300/500	297 1000/1500	343 125/150	389 125/175	433 250/350
253 600/800	298 150/200	344 150/175	390 150/250	434 400/600
254 350/500	299 400/500	345 200/300	391 75/100	435 300/500
255 500/600	300 125/150	346 300/500	392 75/100	436 300/400
256 600/800	301 350/500	347 200/300	393 200/300	437 200/300
257 400/600	302 500/750	348 200/300	394 75/100	438 200/300
258 600/800	303 300/400	349 200/300	395 150/200	439 400/600
259 350/500	304 300/400	350 200/300	396 150/200	
260 500/750	305 300/500	351 150/200	397 300/500	
261 500/750	306 500/750	352 100/150	398 250/350	



SALE NUMBER 3670

# JAPANESE WORKS OF ART

Including property from the Collection of the Late Marvin Glass

## EXHIBITION

From Wednesday, September 25 3P.M. on day prior to Date of Sale

Galleries open 10 a.m. to 5 p.m. · Tuesday through Saturday

## PUBLIC AUCTION

TUESDAY OCTOBER 1, 1974 · 2 PM — NETSUKE & INRO

WEDNESDAY OCTOBER 2, 1974 · 2 PM — PRINTS BOOKS DRAWINGS AND PAINTINGS

SOTHEBY PARKE BERNET INC.

980 Madison Avenue (76th-77th Streets)

New York 10021—212/472-3400

\$6.00—By Mail to Addresses in the United States, Canada & Mexico \$7.00—By Airmail to Addresses Overseas \$8.00

*Cover Illustration: Detail of Lot 187*



## SOTHEBY PARKE BERNET'S COMMISSION RATES FOR SELLING AT AUCTION

Our commission for selling fine art property in all categories is:

- 12½% for individual lots over \$15,000.
- 15% for individual lots over \$5,000. and up to \$15,000.
- 20% for individual lots over \$1000. and up to \$5,000.
- 25% for individual lots up to \$1000.

These rates include all normal expenses of sale except for: insurance, cartage, illustrations in the catalogue and special advertising.

## APPRAISALS

Our charge for appraising works of art, collections, the contents of houses, estates and all types of personal property, including Jewelry is 1½% up to a value of \$50,000. and 1% on any amount in excess. Appraisals may be done for insurance, estate family division or other purposes (excluding gift tax).

A flat rate can be arranged in certain circumstances. The minimum fee is \$250. and travelling expenses are additional.

A partial rebate of our fee will be made on any property subsequently consigned to us for sale within a year of the appraisal. Further information may be obtained from Sotheby Parke Bernet's Appraisal Department.

## VISITS

Our fees for making initial inspection visits relative to property under consideration for sale at auction are as follows:

Manhattan:	\$25.00
Other boroughs of New York City:	\$50.00
New York Metropolitan Area:	\$100.00
Elsewhere in North America:	\$250.00

Travelling expenses are extra and the fee is refundable in the event of consignment for sale to Sotheby Parke Bernet within one year from the date of the visit.

## PRICE LISTS AND SUBSCRIPTIONS

A printed list of prices achieved in this sale may be obtained by sending \$2.00 (check or money order) to Sotheby Parke Bernet Subscription Department, 980 Madison Avenue, New York, N.Y. 10021. Always specify sale by number.

Catalogues, containing pre-sale estimates, are available at annual subscription rates. Subscriptions include price lists as well as the bi-monthly *Newsletter* which contains schedules of sales held in London, Los Angeles, and elsewhere, as well as New York. For

details and subscription rates, please contact the Subscription Department.

## ADVICE TO BIDDERS

If instructed, Sotheby Parke Bernet Inc. will execute bids and advise prospective purchasers. This service is free. Lots will always be bought as cheaply as is allowed by such other bids and reserves as are on our books or bids executed in competition from the audience.

Commission bids, when placed by telephone, are accepted only at the sender's risk, and must be confirmed by letter or telegram (Cable address: PARKGAL, NEW YORK)

Please use the bidding slips provided and be sure to carefully note lot numbers and descriptions.

Always quote the sale number of the catalogue to avoid any possible confusion.

Please bid as early as possible. In the event of identical bids, the earliest will take precedence.

"Buy" bids are not accepted. The limit you leave should be the amount to which you would bid if you were to attend the sale. Each bidding slip should contain bids for one sale only.

Alternative bids can be placed by using the word "OR" between lot numbers.

Should you be a successful bidder you will receive an invoice detailing your purchase and requesting payment and clearance of property.

Totally unsuccessful bids are not acknowledged as a rule but inquiries by phone will be informed of the selling price of any lot.

In order to avoid delay in clearing purchases, buyers unknown to us are advised to make arrangements *before the sale* for payment or for references to be supplied. If such arrangements are not made, checks will be cleared before purchases are delivered.

*Please Note:* Sotheby Parke Bernet Inc. offers this service as a convenience to its clients who are unable to attend the sale and will not be held responsible for error or failure to execute bids.

## REMOVAL OF PURCHASES

All purchases must be removed by the buyer by 5 p.m. on the third business day following the sale. Purchases not so removed will be turned over to Messrs. Day and Meyer—Murray and Young, 1166 Second Avenue, New York, for removal and storage at the expense and risk of the purchaser.

PB 84 [A Division of SOTHEBY PARKE BERNET INC.] at 171 East 84th Street, New York. Exhibitions and Auctions weekly of furniture and furnishings. Also, Sales of prints, paintings, drawings, sculpture, books, jewelry, antique cars, and other property. Commission rate for all categories of property: 22½%.  
Weston Thorn Director Telephone 212/472-3569, 3571.



## CONDITIONS OF SALE

This printed catalogue, as amended by any posted notices or oral announcements during the sale, constitutes Sotheby Parke Bernet Inc's (the "Galleries") and the "Consignor's" entire statement relative to the property listed herein. The following Conditions of Sale, any glossary contained herein and the accompanying Terms of Guarantee set forth herein are the complete terms and conditions on which all property listed herein shall be offered for sale, sold or purchased. The property will be offered and sold by the Galleries normally as agent for the Consignor.

1. The authenticity of the Authorship of property listed in the catalogue is guaranteed as specifically stated in the Terms of Guarantee. Except as so specifically provided in the "Terms of Guarantee" with respect to authenticity of Authorship, all property is sold "as is" and neither the Galleries nor the Consignor makes any warranties or representations of any kind or nature with respect to, nor shall they be held responsible or liable for, the correctness of the catalogue or other description of the physical condition, size, quality, rarity, importance, provenance, exhibitions, literature and historical relevance of the property and no statement in the catalogue or made at the sale or in the bill of sale or invoice or elsewhere shall be deemed such a warranty or representation or an assumption of liability with respect thereto. Prospective bidders should inspect the property before bidding to determine its condition and whether or not it has been repaired or restored. The Galleries and the Consignor make no representation or warranty expressed or implied as to whether the purchaser acquires any reproduction rights in the property.

2. The Galleries reserves the right to withdraw any property at any time before actual sale.

3. Unless otherwise announced by the auctioneer at the time of sale all bids are per lots as numbered in the printed catalogue.

4. The Galleries reserves the right to reject a bid from any bidder. The highest bidder acknowledged by the auctioneer shall be the purchaser. In the event of any dispute between bidders, the auctioneer shall have sole and final discretion either to determine the successful bidder or to re-offer and resell the article in dispute. If any dispute arises after the sale, the Galleries' sale record shall be conclusive in all respects.

5. If the auctioneer determines that any opening bid is not commensurate with the value of the article offered, he may reject the same and withdraw the article from sale, and if, having acknowledged an opening bid, he decides that any advance thereafter is not sufficient amount he may reject the advance.

6. On the fall of the auctioneer's hammer, the highest bidder shall be deemed to have purchased the offered lot in accordance with all of the conditions set forth herein and thereupon (a) assumes full risk and responsibility therefor, (b) will sign a confirmation of purchase thereof, and (c) will thereupon pay the full purchase price therefor or such part as the Galleries may require. All property shall be removed from the Galleries by the purchaser at his expense not later than three (3) days following its sale and, if not so removed, may be sent by the Galleries to a public warehouse for the account, risk and expense of the purchaser. If the foregoing Conditions or any other applicable conditions herein are not complied with, in addition to other remedies available to the Galleries and the Consignor by law, including without limitation the right to hold the purchaser liable for the bid price, the Galleries, at its option may either (a) cancel the sale, retaining as liquidated damages all payments made by the purchaser or (b) resell the property on three (3) days notice to the purchaser and for the account and risk of the purchaser, either publicly or privately, and in such event the purchaser shall be liable for the payment of deficiency plus all of the costs, including warehousing, the expense of both sales, and the Galleries' commission on both sales at its regular rates and all other charges due hereunder and incidental damages.

7. Unless the sale is advertised and announced as a sale without reserves, each lot is offered subject to a reserve and the Galleries may implement such reserves by bidding through its representatives on behalf of the Consignor. In certain instances, the Consignor may pay the Galleries less than the standard commission rate where a lot is "bought-in" to protect its reserve. Where the Consignor is indebted to or has a monetary guarantee from the Galleries, and in certain other instances, the Galleries or affiliated companies may have an interest in the offered lots and the proceeds therefrom other than their commissions, and may bid therefor to protect such interests by a representative or agent.

8. Unless exempted by law from the payment thereof, the purchaser will be required to pay the combined New York State and local sales tax. The rate of such combined tax is 8 per cent if within New York City and ranges from 4 per cent to 8 per cent if outside New York City but within New York State.

Deliveries outside of New York State may be subject to the compensating use tax of another state and, where a duty of Collection is imposed upon them by law, the Galleries will require payment of such taxes.

## TERMS OF GUARANTEE

The Galleries guarantees the authenticity of Authorship of each lot contained in this catalogue on the terms and conditions set forth below:

### 1. Definition of Authorship

"Authorship" means the identity of the creator, the period, culture, source of origin of the property, as the case may be, as set forth in the BOLD TYPE HEADING of such catalogue entry.

### 2. Guarantee Coverage

Subject to the exclusions of (i) attributions of paintings, drawings or sculpture executed prior to 1870, and (ii) periods or dates of execution of the property, as explained in Paragraph 5 below, if within five (5) years from the date of the sale of any lot, the original purchaser of record tenders to the Galleries a purchased lot in the same condition as when sold through the Galleries and it is established that the identification of Authorship (as defined above) of such lot as set forth in the BOLD TYPE HEADING of the catalogue description of such lot (as amended by any posted notices or oral announcements during the sale) is not substantially correct based on a fair reading of the catalogue including the terms of any Glossary contained herein, the sale of such lot will be rescinded and the original purchase price refunded.

### 3. Non-Assignability

It is specifically understood that the benefits of this Guarantee are not assignable and shall be applicable only to the original purchaser of the lot from the Galleries and not to the subsequent owners or others who have or may acquire an interest therein.

### 4. Sole Remedy

It is further specifically understood that the remedy set forth herein, namely the rescission of the sale and refund of the original purchase price paid for the lot, is exclusive and in lieu of any other remedy which might otherwise be available as a matter of law.

### 5. Exclusions

The Guarantee covers only the correctness of description of Authorship (as defined in 1 above) as identified in the BOLD TYPE HEADING of the catalogue item but does not extend to (i) the identity of the creator of painting, drawings and sculpture executed before 1870 unless these works are determined to be counterfeits, as this is a matter of current scholarly opinion which can change, (ii) the identification of the periods or dates of execution of the property which may be proven inaccurate by means of scientific processes not generally accepted for use until after publication of the catalogue, or (iii) titles or other identification of offered lots or descriptions of physical condition and size, quality, rarity, importance, provenance, exhibitions and literature of historical relevance, which information normally appears in lower case type below the BOLD TYPE HEADING identifying the Authorship. Although our best judgment is used in attributing paintings, drawings and sculpture created prior to 1870 through the appropriate use of glossary terms, and due care is taken to insure the correctness of the supplemental material which appears below the BOLD TYPE HEADING of each entry in the catalogue, the Guarantee does not extend to any possible errors or omissions therein.



## IMPORTANT INFORMATION FOR PROSPECTIVE BIDDERS

Please note Article 7 of the Conditions of Sale dealing with the subjects of "reserves" and the Galleries' "interest in offered lots other than normal selling commissions." The following definitions of terms and explanations of policies on these subjects and the implementation thereof are provided for your information and guidance.

### "RESERVE"

*Definition:* A "Reserve" is the confidential minimum price agreed between the seller and the Galleries, below which the lot will not be sold. On unsold lots, less than full commission will be paid to the Galleries.

*Policy:* Bidders should assume that *all* lots have protective reserves, even though some lots may be offered without reserves. Our standard advice to sellers is that reserves be set at a percentage of the median of the estimates, generally somewhat below the low estimate shown in the estimate sheet provided with this catalogue. In no case do we permit a reserve to exceed the high estimate shown in the estimate sheet. Unsold lots, i.e. those which do not meet their reserve, are omitted from the price lists issued following sales.

*Implementation:* The Galleries as agents for the seller protects reserves, that is, places bids during the auction if and when the highest outstanding bid at any time during the sale is below the reserve on the lot being offered.

### "MINIMUM PRICE GUARANTEE"

*Definition:* A "Guarantee Minimum Price" is the confidential minimum price which the Galleries have contractually agreed that the seller will receive regardless of whether outside bids at the sale equal the guaranteed minimum price. In return for the guarantee the seller agrees to pay a commission of 7½% of the guaranteed minimum in addition to the standard selling commission.

*Policy:* The purpose of guarantees is to minimize the downside risks to the seller at auction sales. From the bidder's point of view, the guaranteed minimum price should be considered as the same or similar to a reserve, that is, in no event will this guaranteed price exceed the range of pre-sale estimates which have been provided in the estimate sheet and normally will be lower. All consignments which have a minimum price guarantee by the Galleries are marked in the catalogue with the letter "G" next to the lot number.

*Implementation:* If outside bidding does not reach the guaranteed minimum price, the Galleries will either themselves bid for and buy the guaranteed lot (title to the lot passes to the Galleries) or allow the lot to be sold to the highest bidder for less than the guaranteed minimum price, the Galleries absorbing the loss.

### "OWNED PROPERTY"

*Definition:* "Owned property" is property which, at the time it is offered for sale at auction, is owned solely or partially by the Galleries or an affiliate of the Galleries (and in the sale of which the Galleries is acting as a principal and not an agent).

*Policy:* The purchase of property by the Galleries for sale at auction is an insignificant part in the Galleries' overall business. Direct purchases are only made at the request of a client and, in these cases, only after standard commission sales or guaranteed minimum price sales have been rejected by the client. Reserve prices of property owned by the Galleries are set on the same or a lower basis than property sold for other consignors, that is, reserves usually will be set below the low pre-sale estimates provided with this catalogue and in no case will they be higher than the low estimates. Any owned property which is unsold at the auction will be omitted from the price lists following the sale. All property owned by the Galleries will be identified in the catalogue as "Property of Sotheby Parke Bernet Inc." or a similar recognizable designation. In some cases, the prior source of property will be identified, e.g., "Property from the Estate of John Doe sold by order of the present owner Sotheby Parke Bernet Inc."

*Implementation:* Representatives of the Galleries will make no bids on behalf of the Galleries for property owned by the Galleries except to protect a reserve placed by the Galleries as owner. Bidding by the Galleries to protect reserves on property owned by the Galleries is affected in the same way as bidding to protect reserves on property consigned by an outside seller.



## FIRST SESSION

Tuesday October 1, 1974 at 2 PM

Lots 1-208

Netsuke and Inro

*Various Owners*

## WOOD

### 1 WOOD DOUBLE MASK

A hollow netsuke, one side depicting the face of Okame, the other side representing a Nō drama actor, *unsigned*

### 2 WOOD AND SENTOKU MASK

The *sentoku* fitted onto a wood backing and molded as the smiling visage of Okina, *unsigned*

### 3 LACQUERED WOOD MODEL OF A SPARROW

In the form of a fat stylized sparrow decorated with gilt lacquer scrolling, *unsigned*

### 4 NAGOYA SCHOOL STUDY OF A SHELL

A realistic rendition of an awabi, the underneath fleshy section has a smooth, worn texture, the raised signature has been rubbed away

### 5 WOOD FIGURE OF A HERON

Standing in rushing water on one spindly leg with the other held to its breast, remains of white paint, inscribed in an oval reserve *Masatoshi*

### 6 WOOD AND IVORY STUDY OF DAILY LIFE

Showing a man seated and laughingly warding off a young boy at his side with one hand as he holds a baby chick in the other, a proud hen squats in a basket before him, details in ivory, inscribed on a rectangular relief *Minkoku*

## 7 STUDY OF A DRAKE

Swimming among grasses with its head turned left and backward and its wings folded neatly behind, painted in soft tones of green, white and blue, inlaid eyes, *unsigned*; together with a late brightly painted wood model of a Sambaso dancer, *signed* (2)

## 8 MINIATURE STUDY OF FUKUROKUJU

Standing and wearing a cowl draped over his elongated head, he holds a *minogame* in one hand the tail of which flows with the diety's beard to the ground, signed on an inlaid awabi plaque inscribed *Sekiju*

## 9 TURTLE GROUP

In the form of two tortoise crawling from an oval basket, a baby tortoise can be seen emerging from a hole in the side, the eyes are inlaid, inscribed, *Tadakazu*

*See illustration*



9

## 10 SHELL CLUSTER

Well rendered in the form of five closed clams, inscribed in an oval relief *Tomomasa*

## 11 STUDY OF AN OX

Reclining in typical pose, its legs tucked neatly beneath and its head turned left, the spine and hairwork are well rendered and the eye pupils are inlaid horn ringed in metal, (one horn broken) signed *Akitsugu Yasumasa*

## 12 GOOD FIGURE OF RAIDEN

Bearing a demonic expression with deeply set eyes and open mouth, the muscular figure stands with one clawed foot raised on a drum as he squeezes wind out of a sack and down through a swirling cloud formation, two drum sticks are held in a belt about his waist, good detail, signed in an oval reserve *Shojusai*

*See illustration*

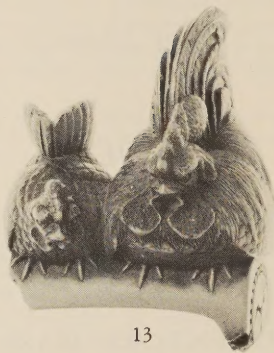


12

## 13 MODEL OF A COCKREL AND HEN

Sitting side-by-side on a broken roof tile and both bearing a fowl-tempered expression, the plumage is well carved and the light wood shows little wear, signed *Masanao*

*See illustration*

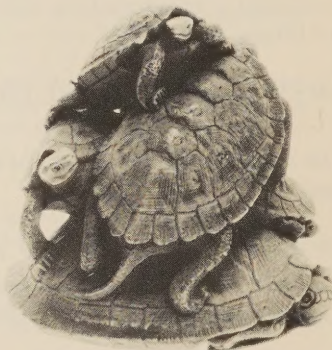


13

## 14 TURTLE GROUP

In the form of an adult turtle with four baby turtles forming a pyramid on its back, inlaid eyes and the *himotoshi* is ringed in ivory, inscribed in an oval reserve, *Sukenaga*

*See illustration*



14

## 15 STUDY OF A FROG

Its back leg extended as it walks across a broken, discarded sandal carrying its young on its back, the eyes are inlaid, inscribed in an oval reserve, *Yoshibisa*

## 16 GOOD STUDY OF A RAT

18th CENTURY

Nagoya School: Seated and bearing an alert expression while holding a loquat in its forepaws, the tail curls beneath and forms the *himotoshi*, the finely rendered details are slightly worn, the eyes and the teeth are inlaid, signed *Tomokazu (?)*

*See illustration*



16



## 17 EARLY WOOD MASK OF A FOREIGNER DEME JOSEI

The strong grimacing face is deeply carved with wide flattened nose and deeply set eyes below curly hair parted in the center and carved with a snake, signed *Deme Josei* with *kakihan*

Ex W. L. Behrens collection, No 14, illustrated Pl 1

Ex M. Tomkinson collection, No 1200

Guest collection, No 1025

Ex Hindson collection, sold, Sotheby & Co. July 9, 1968 Lot 567

Neil K. Davey *Netsuke* No. 253

*See illustration*



17

## 18 MODEL OF A CLAM

The light wood carved in the form of a clam open to reveal an interior scene of a formal terrace, inscribed *Mitsunobu*; together a small ebony model of figures in pavilions beneath a canopy of ancient pines, *unsigned* (2)

## 19 MODEL OF HOTEI'S SACK

A large, tied bundle opening to reveal Hotei and oni seated at a *go* table, Hotei's stomach overlapping the edge of the board, details in ivory and horn, *unsigned*



20

## 20 GOOD MODEL OF ONI AND AN AMMA

A compact group of a grimacing oni clutching the sides of a drum over which he is bending while an amma delivers some medical attention, the details and *himotoshi* are in white and green ivory and the wood shows good wear, signed *Miwa*

It is difficult to see exactly what is happening but the amma may be extracting the claws on the oni's foot

*See illustration*



21

## 21 LARGE BOXWOOD STUDY OF A MERMAID

Lying on a closed clamshell, she holds part of her tail in one arm and supports herself on the other, her long hair streaming across her shoulders and down her back, the details on the slightly stained wood are well rendered, signed *Hidebaru*

*See illustration*

## 22 GOOD MODEL OF OHARAME

Seated on a large bundle of faggots, her head raised and leaning slightly forward, she wears her hair softly and her obi is tied in a large bow at the back, inscribed *Hojitsu*

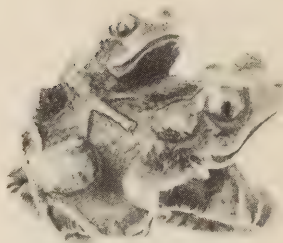
*See illustration*



22

## 23 LACQUERED MODEL OF A SAMBASO DANCER

His body bent slightly forward as he dances on a fan with one leg raised, his jacket is decorated on the back with a large red lacquer bird, the head, hands, feet and fan are ivory, *unsigned*



24

## 24 STUDY OF FROGS

19th CENTURY

An adult frog squats on a broken, discarded sandal and carries its young on its back, an imaginative textured carving with inlaid eyes, *unsigned*

*See illustration*



25

## 25 GOOD STUDY OF A SOJO

Seated with her head tilted back as she holds an enormous sake bowl aloft and pours the liquor in her mouth, the hair and other details are well rendered, signed *Masateru*

*See illustration*



27

## 26 MODEL OF A SHISHI

The glowering beast is seated on an ivory seal base with its head raised and turned right and with one paw resting on a ball, *unsigned*

## 27 GOOD STUDY OF A MONKEY

The seated ape hungrily munches a loquat which is still attached to its stem and leaves, he holds a branch of the fruit in his feet, the hairwork and other details are well rendered, signed *Tomokazu*

*See illustration*





## 28 WOOD GROUP

Depicting the three heroes of Han, Shoki in the foreground with Kwanyu and his companion at each side, the details are well rendered and the eyes are inlaid translucent horn with dark pupils, signed *Itsumin to*

*See illustration*



28

## 29 TURTLE GROUP

A cluster of various sized turtles forming a pyramid, the largest on the top and five baby turtles at the bottom of the pile, the wood is worn and bears a good patina, inscribed in an oval reserve *Shunsai*

## 30 MODEL OF A RECUMBENT SHISHI

Lying with its head raised and turned to the left, he bears a glowering expression with open mouth and fierce eyes, the elaborate mane and tail are well executed, the eye pupils are inlaid and a loose ball is held in his jaws, *unsigned*

*Property from the Collection of the Late Marvin Glass*

## 31 OKIMONO OF ONI

Bearing a maniac expression as he stirs a mess of human bones in a bowl held between his clawed feet, the details are expressively rendered in the well patinated wood and the eyes are inlaid translucent horn with dark pupils, signed *Itsumin*

*See illustration*



31

## 32 STUDY OF A SNAKE AND TURTLE

The turtle, its head turn slightly right, struggles in a vain attempt to release itself from the grip of a large snake which is coiled around its carpace, *unsigned*

This netsuke illustrates the once widely-held belief that the snake and tortoise were the male and female of the same creature



33

## 33 MODEL OF KIYOHIME

The dragon witch coiled menacingly around the bell of Dojo-ji with her mouth agape and her hair flowing in long tresses behind her, good, precise details, *unsigned*

*See illustration*

### 34 WOOD SCENE OF GO PLAYERS

Seated, cross legged on either side of a *go* board, two sages enjoy a friendly game, the counters are executed in ivory and horn, the wood is well worn and bears a good patina, signed, *Nagashige*

It appears that only one other example of this artist's work is recorded, an ivory model of a dog from the W. L. Behrens Collection, No. 2714

*See illustration*



34

### 35 CHARMING MODEL OF A MONKEY

Sitting on his haunches, his toes neatly curled beneath and his long arms clasped over his ears as a reminder to "hear no evil", the eyes are inlaid translucent horn with dark pupils, the fine hairwork is well rendered and the wood bears slight staining, a round, compact and extremely functional netsuke, signed *Toyomasa*

Ex M. M. Hepworth collection

Ex Hindson collection, sold Sotheby Co. July 9, 1968 Lot 649

Neil K. Davey *Netsuke* No. 743

*See illustration*



35

### 36 RARE EBONY MODEL OF A CORAL FISHERMAN

Wearing a grass skirt he stands with his feet together and holds a coral branch (broken) over his shoulder, he grins exposing a set of even inlaid ivory teeth and his eyes are inlaid ivory with dark pupils (one missing), his hair, balding on top, falls in elaborate curls on his shoulders and forehead, the *himotoshi* is well placed in the folds of the skirt, signed *Tomochika*

Because of the composition of the subject and the material employed in this carving it would appear that this is the work of the Tomochika referred to as having worked under the influence of the style of *Shuzan*

*See illustration*



36



### 37 OKIMONO OF A HORSE AND MONKEY 19th CENTURY

The pale wood carved in the form of a horse standing on an irregular base and looking back over its right shoulder as it crouches slightly so that the monkey on its back may reach a fallen peach, the well patinated wood shows some wear, *unsigned*

Ex Mrs. Isobel Sharpe collection

Ex V. F. Weber collection, illus., *Koji Hoten* fig. 104 Vol. II

Ex Hindson collection sold, Sotheby & Co. November 25, 1968  
Lot 891

Neil K. Davey *Netsuke* No. 1131

*See illustration*



37

### 38 RARE UMIMATSU FIGURE OF ONI

The penitant creature wearing patterned shorts and a scarf about his neck, stands with slightly bent knees as he supports the weight of a temple lantern on one hand at shoulder level, the natural striations of the wood have been imaginatively utilized, signed *Kokoku*

Ex Michael Tomkinson collection No 1608

Ex Guest collection No. 902

Ex Hindson collection sold, Sotheby & Co. November 25, 1968  
Lot 794

Neil K. Davey *Netsuke* No. 491

*See illustration*



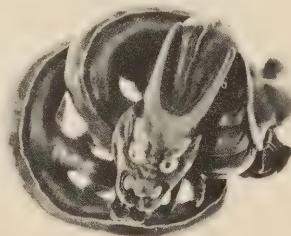
38

### 39 GOOD STUDY OF A DRAGON

In a menacing attitude, its sinuous body coiled intricately beneath and bearing a glowering expression with open jaws, the inlaid ivory eyes having dark pupils ringed in metal; the spine has an elevated ridge and the under scales and claws are exactly rendered, signed *Hidari Issan*

For another rendition of this topic by Issan, see Neil K. Davey *Netsuke* No. 837

*See illustration*



39

#### 40 CHARMING COMPACT GROUP OF PUPPIES

Snuggled together on a circular straw mat, all with chubby, rounded faces, one scratches his ear, another stares ahead while the third, dog-tired sleeps, good hair work on the slightly worn wood which is stained for effect, signed *Hogen Tadayoshi*

*See illustration*

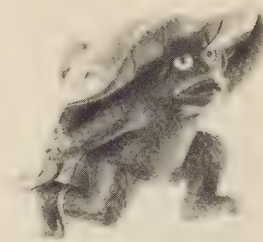


40

#### 41 AMUSING STUDY OF A KAPPA

Dancing wildly and holding an enormous lotus leaf at his back, he glances skyward with inlaid ivory eyes bearing horn pupils; very little wear, signed *Ikkyu*

*See illustration*



41

#### 42 STUDY OF A CONJURER

Seated and performing the astonishing feat of lifting a basket at his side to reveal a small furry creature formally seated in a kimono, all on a rectangular base, the details are delicately rendered and the wood bears a good patina, signed *Shumin* with a seal

The artist is Shumin II, a pupil of Shugetsu III recorded by Reikichi, No 1060 Sold at Sotheby & Co December 17, 1968 Lot 99

*See illustration*



42

#### 43 A SOLID EBONY CARVING OF THE SHIKIU

Powerfully carved, depicting a *ho-o*, tiger, dragon, tortoise and snake, these creatures representing the Guardians of the Four Cardinal Points, all massed around a cloud formation, signed *Retsuchosai Matsushige boru*

Ex Gunther collection No 52

Ex F. Meinertzhagen collection and recorded with a coloured sketch in his card index

Ex Hindson collection, sold, Sotheby & Co. November 25, 1968 Lot 851

Neil K. Davey *Netsuke* No. 904

*See illustration*



43



#### 44 LIGHT WOOD MODEL OF A DANCER LATE 18th CENTURY

The slender, delicate figure enthusiastically sings and dances as he beats a *tsuzumi* which is suspended from a cord about his neck, good wear, *unsigned*

Ex Mrs. Isobel Sharpe collection

Ex Guest collection No 1671

Ex V.F. Weber collection No 1929

Ex Hindson collection, sold, Sotheby & Co. June 26, 1967 Lot 108

Illustrated in an article in *The Connoisseur* April 1955

Neil K. Davey *Netsuke* No. 1209

*See illustration*



44

#### 45 MONKEY GROUP

The adult seated ape scratches its back and holds its screaming offspring between its hind feet, the eye pupils are inlaid and the hairwork is well carved and slightly worn, signed in an oval reserve *Mitsuhide*

Ex Hindson collection sold, Sotheby & Co. July 9, 1968 Lot 557

Illustrated in *The Connoisseur Encyclopedia of Antiques* Vol II 1955

Neil K. Davey *Netsuke* No 221

*See illustration*



45

#### 46 MARINE IVORY MANJU

Fully hollowed interior carved and pierced on the exterior with an ancient spreading pine framing a scene of a sail and Mount Fuji in clouds, the sail and mountain are applied in *shakudo* and gilt, signed *To* or *Higashi* on a silver plaque

*See illustration*



46

## VARIOUS MATERIALS

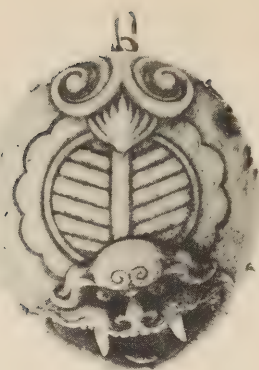
## 47 STAGSHORN MANJU

Imaginatively carved as a *shishi* with gaping mouth and exposed fangs, signed in seal form, *Koku* (now fitted with a gold mount and ring)

Ex W.W. Winkworth collection Ex Hindson collection sold,  
Sotheby & Co. March 19, 1968 Lot 414

Neil K. Davey *Netsuke* No. 532

*See illustration*



47

48 UNUSUAL COPPER MODEL OF A FLASK  
19th CENTURY

Of flattened ovoid form and suspended from a ringed handle, the small container is decorated on either side with a design of two fantastic beasts beneath a European 2 and S, the outer rim with prongs to hold the sides has a raised row of studs, loose stopper *unsigned*

Ex W.W. Winkworth collection

Ex Guest Collection No 428

Ex W.L. Behrens collection No 453 illus. pl. X

Ex Hindson collection sold, Sotheby & Co. November 25, 1968  
Lot 921

Neil K. Davey *Netsuke* No. 1256

*See illustration*



48

49 LARGE STAGSHORN MODEL OF ONO NO  
KOMACHI

18th CENTURY

Seated on a tree section which is overgrown with flowers, she leans slightly left and holds a staff in her hands, a large straw hat rests at her back, well worn, *unsigned*

*See illustration*



49



*Various Owners*

**50 IRON LIGHTER NETSUKE**

Of egg form applied on the exterior with metal flowerheads and ring attachment, opening to reveal cock, striker and tinder, *unsigned*

**51 ELEGANT CRYSTAL NETSUKE**

Simply carved as a hexagonal bar with a *Ying* and *Yang* symbol at each end; together with a button-form crystal netsuke, both *unsigned* (2)

**52 KANOMONO CLASP OF HISTORICAL SUBJECT**

19th CENTURY

Depicting Yasumasa in *shakudo* and gold robes playing a flute in a grassy field with a silver moon above, the brigand Kidomaru lurks behind him reaching for his *tachi*, all executed in *shakudo*, gold, copper and silver, *unsigned*

*See illustration*

**53 A KANAMONO CLASP IN THE FORM OF A TENNIN**

19th CENTURY

The celestial being wearing elaborate *shakudo* and gold robes is seen playing a *sho*, *unsigned*

*See illustration*

**54 KANAMONO CLASP**

In the form of an *ema* with *shakudo* border and gilt mounts, the plaque is molded with a figure slaying a tiger, executed in silver, gold, *shibuichi*, *shakudo* and copper, *unsigned*



52



53

**56 THREE OJIME**

An ivory bead, decorated in Shibayama technique with a bird in flight above a spray of coral berries, details in tortoiseshell, horn, awabi and stained ivory; a large gold lacquer bead decorated with an awabi and coral flower design; a *guri* lacquer bead

*Ojime*

**55 FIVE OJIME**

Carved red lacquer bead; brown glass bead; squashed metal bead; an unusual *guri* lacquer bead decorated in tones of green, red, yellow and black; a good ivory bead decorated in red lacquer with a lobster, all *unsigned*

**57 FIVE OJIME**

A large ivory bead decorated in various colored lacquer with figures half-buried beneath umbrellas; a white ceramic bead; a wood bead; a glass bead and an ojime containing the photograph of a lady

### 58 PAIR OF SILVER OJIME

Hexagonal cylinder form decorated with a flying tennin, *unsigned*

*See illustration*



58

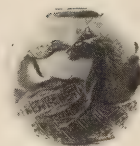


65

### 59 LACQUERED WOOD OJIME

Of ovoid form and decorated in brown lacquer with horses running on a diaper ground with mountains and grasses in the distance, *unsigned*

*See illustration*



59

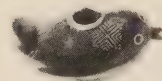


66

### 60 SHAKUDO BIRD

In the form of a stylized sparrow in flight with gilt decoration, inlaid eyes and open beak, *unsigned*

*See illustration*



60

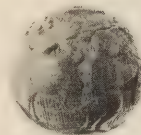


67

### 61 CARVED RED LACQUER OJIME

Decorated with a man walking with an ox and offering a basket to a boy seated beneath a tree, *unsigned*

*See illustration*



61

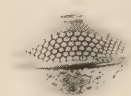


68

### 62 SILVER OJIME

Of flattened double cone form and molded with formal patterns, *unsigned*

*See illustration*



62



69

### 63 SILVER OJIME

Of elongated form and beautifully decorated all around with flowers and leaves, details in gold, signed *Ishisai*

*See illustration*



63



70

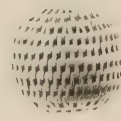
### 64 MODEL OF DAIKOKU'S MALLET

Tiny *shakudo* mallet intricately decorated with formal designs in copper and silver, *unsigned*

*See illustration*



64



71



## 65 UNUSUAL SNAKE OJIME

Painted metal in the form of a coiled snake with inlaid gold eyes, signed under head *Min---*(?)

*See illustration*

## 66 GOOD IVORY OJIME

Of ovoid form and carved with horses prancing before a cloudy sky, the hairwork on the manes is extremely well rendered, *unsigned*

*See illustration*

## 67 GOLD OJIME

Of ovoid form pierced and molded with a heron standing in a stream and surrounded with grasses, a rising moon can be seen in the sky, signed *Tomoyoshi*

It appears that the only other Tomoyoshi recorded using these characters is listed in *Shosankenshu*, Joly, T279

*See illustration*

## 68 SILVER OJIME

Of ovoid form and delicately decorated with a branch of blossoms with a crescent moon in the sky, details applied in gold, *unsigned*

*See illustration*

## 69 UNUSUAL OJIME

Of cylinder form and decorated on a *shakudo nanako* ground with gold, silver and *shakudo* prancing horses, *unsigned*

*See illustration*

## 70 UNUSUAL SNAKE OJIME

Of cylindrical coiled form its head reared back ready to strike, *unsigned*

*See illustration*

## 71 SILVER OJIME

Formed of fine silver strips woven together in a basket design, *unsigned*

*See illustration*

## 72 TWO KAGA SCHOOL OJIME

One decorated with silver flowerheads against a wavy gilt ground; the other decorated on one side with a silver leaf spray against a *shakudo* ground the other side divided into a striped, mottled and plain section, both *unsigned*

## 73 STAGSHORN OJIME

Of large ovoid form and set with a pattern of metallic roundels, *unsigned*

## 74 TWO CLOISONNE OJIME

One decorated with diagonal wavy stripes in various colors; the other decorated with a brocaded motif, both *unsigned*

## 75 TWO OJIME

One carved in relief on a lacquered ground with Daruma enveloped in a red robe inscribed *Yukikazu*; the other, a cloisonne ojime of elongated form decorated with a central band of florettes, *unsigned*

## 76 TWO OJIME

Of ovoid form, one of wood pierced and carved with a floral motif; the other of *guri* lacquer carved with a formal brocade design, both *unsigned*

## 77 BRASS OJIME

Molded in the form of kappa clutching a sea cucumber; together with a molded figure of Jurojin, both *unsigned*

## 78 RED LACQUER OJIME

Carved red and green lacquer depicting a small hut nestled among trees and grasses; together with a simple coral bead, both *unsigned* (2)

## 79 METAL OJIME

Of ovoid form and applied on the dark *shibuichi* ground with a flowering branch and two hovering butterflies, *unsigned*

## 80 COPPER OJIME

Of elongated cylinder form and simply applied with three falling flowers, *unsigned*

## IVORY

### 81 IVORY STUDY OF A PHEASANT

Elegantly and simply executed showing the pheasant roosting on the branch of a tree stump and pecking at the bark, the stained ivory shows good wear, signed *Shoraku*

*See illustration*



81

### 82 IVORY FIGURE OF TADANOBU

The betrayed hero, caught unaware, holds aloft a large *go* table with which to ward off his attackers, his loosely belted robe flies about him conveying the strength and wrath of the episode, the pale ivory is stained for effect and shows good wear, (left foot repaired), *unsigned*

Sold, Sotheby & Co October 23, 1972 Lot 6

*See illustration*



82

### 83 GROUP OF A TIGRESS AND CUBS TOMOTADA SCHOOL

The seated female, her head lowered and glowering to the left with slightly open mouth and inlaid horn pupils, protects one cub with her front paw while the other snuggles beneath her belly, the paws and other details are well rendered in the slightly worn ivory, inscribed *Tomotada*

*See illustration*



83





84

#### 84 GOOD FIGURE OF A SAMBASO DANCER

Wearing an elaborate costume, his robe decorated on the shoulders with a *ho-o*, he dances on one leg holding a *gobei* in one hand and a fan decorated with a rising moon above waves in the other, the details are exactly rendered and the ivory is stained for effect, signed *Mitsuhiro saku*

Ex Michael Tomkinson Collection, No. 184 illustrated in the sale catalog, Pl. 1

Sold, Sotheby & Co. October 15, 1968 Lot 113

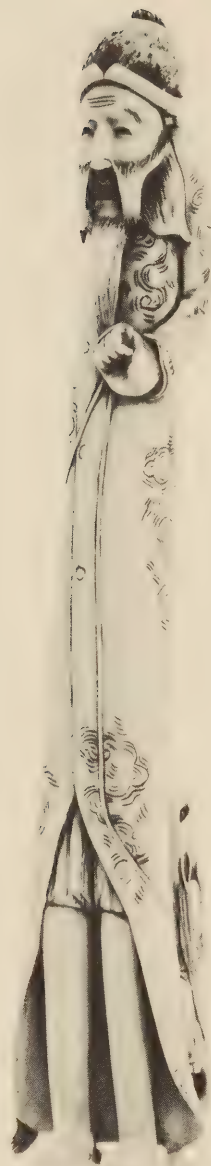
*See illustration*

#### 85 TALL FIGURE OF A DUTCHMAN

Of slender proportions, wearing a tasseled hat, a long patterned coat and striped breeches, he stands with hunched shoulders and his beard falling to his chest as he holds the leash of a kirin which stands behind him and gazes upward, the golden-toned ivory shows good wear, signed *Kosen to* with inscription

Another model depicting the same topic was sold in these rooms February 23, 1973 Lot 282

*See illustration*



85

## 86 AN UNFRIENDLY GAME OF BACKGAMMON

Two Chinese boys are seated at a board as one of them grabs his companion by the mouth and is about to wallop him over the head with his trumpet, the buttons and counters are horn and the light ivory shows heavy wear, signed *Chounsai Hidechika* with seal

Ex Hindson Collection, sold, Sotheby & Co. July 9, 1968 Lot 598  
Neil K. Davey *Netsuke* No. 426

*See illustration*



86

## 87 LARGE MODEL OF A HORSE

Grazing, with its head lowered to the ground producing a fine rounded curve to the spine and stomach, the legs are carved closely together and the tail is swept across its rear flank, the eyes are inlaid translucent horn, the fine hairwork, although worn, is well rendered and the ivory bears a good patina, signed in a rounded reserve, *Shigemasa*

Ex W.W. Winkworth collection

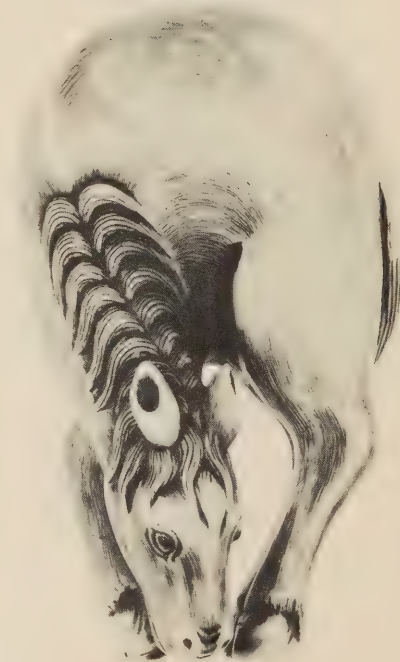
Ex F. Meinertzhagen collection and recorded with a colored sketch in his card index at the British Museum

Ex Hindson collection sold, Sotheby & Co. November 25, 1968 Lot 735

Exhibited at the Red Cross Exhibition, No. 60

Neil K. Davey *Netsuke* No. 43

*See illustration*



87

## 88 MODEL OF HOTEI

Seated and laughing heartily, he supports himself on one hand and holds a peach in the other, his enormous stomach is exposed by his loosely worn robe, stained for the effect, (one toe and finger chipped,) signed *Hidemasa*

*See illustration*



88



## 89 AMUSING SASHI STAGSHORN NETSUKE

Stylistically carved in the form of an octopus ghost with two tentacles curled on its head while the others hang down, a headband is secured by a button at his forehead and his eyes are deeply set over an elongated snout, signed in raised *tensho* characters *Kokusai*

Ex Gunther collection No. 2031

Ex Hindson collection sold, Sotheby & Co. November 25, 1968  
Lot 798

Recorded with a colored sketch in the Meinertzhagen card index

Illustrated in *The Antique Collector*, July, 1946

Neil K. Davey *Netsuke* No. 517

*See illustration*



## 90 IVORY STUDY OF THE HEROS OF HAN

An extremely detailed carving depicting Kwanyu holding his beard in one hand and an ornate halberd in the other, he bears a pensive expression as his companion, Chow Ts'ang stands at his side, the details of the robes, facial expressions and accoutrements are well rendered and the ivory is stained for effect, inscribed *Tomochika*

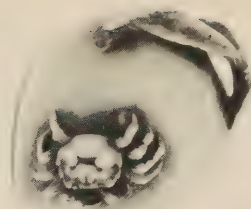
*See illustration*



### 91 IVORY STUDY OF A PEACH

Simply rendered in the form of a ripe fruit with stalk and leaf attachment and carved on the surface with a small crab, the well worn ivory is slightly stained in typical fashion of this master artist, signed *Mitsubiro* with seal and dated 1838

*See illustration*



91

### 92 TALL FIGURE OF A FISHERMAN

18th CENTURY

The pale ivory, showing good wear, is carved in the form of a standing fisherman, his bearded face turned left and bearing a scowling expression, he holds a small basket before him from which emerges a baby octopus, *unsigned*

*See illustration*

### 93 MODEL OF TEKKAI SENNIN

18th CENTURY

Seated in a footed *tsuitate*, he leans against a miniature pine tree and issues forth his soul which can be seen as a vapour engulfed figure at the top of the screen, the ivory, yellowing on one side, is well worn, *unsigned*

Ex Mrs. Isobel Sharpe collection

Ex Guest collection No. 1627

Ex W.L. Behrens collection No. 774, illus. pl. 16

Ex V.F. Weber collection, illustrated in *Koji Hoten*, pl. 62, No. 4

Ex Seymour Trower collection, No. 569

Ex Hindson collection, sold, Sotheby & Co. November 25, 1968  
Lot 875

Neil K. Davey *Netsuke* No. 1017

*See illustration*



93



92



## 94 SEAL NETSUKE

In the form of a grazing camel, its slender neck reaching to the ground as it stands beside a diminutive figure of a Dutchman blowing on a trumpet, the eyes are inlaid horn and the ivory has worn to a very smooth texture, *unsigned*

It is obvious that this netsuke has been used a great deal and it is possible that the three crosses in seal represent a hidden Christian symbol

*See illustration*



94

close up of seal

## 95 MODEL OF A LOTUS POD

The well-aged ivory simply carved in the form of a ripe pod bearing loose seeds, *unsigned*

## 96 WALRUS IVORY MODEL OF KAPPA

The mythical creature sits on a rock formation and attempts to release his foot from the pincers of a crab, the artist has cleverly utilized the walrus ivory which is heavily pitted to disguise the core structure, signed in an oval reserve, *Rogetsu*

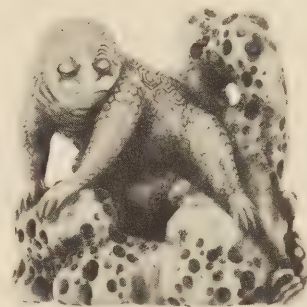
Ex Mrs. Isobel Sharpe collection

Ex Hindson collection sold, Sotheby & Co. July 9, 1968, Lot 678

Neil K. Davey *Netsuke*, No. 914

This is a very unusual rendition of this subject, as the carver portrays the kappa as credible creature rather than an imaginary animal

*See illustration*



96

## 97 POWERFUL MODEL OF SHOKI

The raging Shoki, holding a sword in one hand and a screaming oni in the other, bears a frenzied expression with mad staring eyes and wild beard as two other panic stricken oni cower at his feet, the slightly stained ivory bears a good patina and the artist has managed to convey a great deal of movement and action in this netsuke, signed *Jugyoku* with *Kakihan*

Sold, Sotheby & Co. October 23, 1972 Lot 56

*See illustration*



97

## 98 FIGURE OF A CHINESE MANDARIN 18th CENTURY

Wearing a pleated skirt and a top decorated with a dragon motif, he stands bearing an agonized expression as he clutches one injured hand in the other, his leggings are applied with inlaid horn buttons at the back and the slightly worn ivory bears a good patina, (left foot repaired), *unsigned*

Ex Mrs. Esobel Sharpe collection

Ex J. A. Fairley collection, No. 592

Ex F. Meinertzhagen collection

Ex Hindson collection sold, Sotheby & Co. November 25, 1968  
Lot 884

Neil K. Davey *Netsuke* No. 1036

*See illustration*

## 99 MODEL OF CHOKWARO

Riding his magic horse with the double gourd attached to its underside, the details on the horse and Chokwaro's robe, although worn, are well executed, signed in an oval reserve  
*Joryu*

Ex W. W. Winkworth collection

Ex Hindson collection, sold, Sotheby & Co. July 9, 1968 Lot 590

Neil K. Davey, *Netsuke*, No. 383

*See illustration*



99



98



### 100 IVORY MODEL OF A DOG

Elegantly seated and bearing a haughty expression, its head turned right and staring down, its front paw resting on a ball and with a bell suspended from a collar about its neck, remains of good hairwork can be seen on the well worn ivory, (hind foot chipped) signed *Tomotada*

Ex W. W. Winkworth collection

Ex Hindson collection, sold Sotheby & Co. July 9, 1968 Lot 559

Neil K. Davey *Netsuke* No. 80

*See illustration*



100

### 101 LARGE MODEL OF A GRAZING HORSE 18th CENTURY

Standing in typical posture, its head lowered to the ground and its legs carved closely together, its long tail swept across the back, the golden-toned ivory shows good wear, *unsigned*

Sold, Sotheby & Co. February 18, 1969 Lot 134

*See illustration*



101

### 102 IVORY MODEL OF A RIPE GOURD

Slightly convoluted with vine and stalk attached, the upper section covered with a leaf which supports a small tree frog crouching expectantly, the well-worn ivory stained for effect, signed in seal form *Ren(sai)*

Sold, Sotheby & Co December 17, 1968 Lot 168

For an almost identical example by the same artist see Neil K. Davey *Netsuke* No 539

It is interesting to note that the careful rendering of the frog makes it distinguishable as a certain type of frog from among the hundreds that exist. Although this attention to detail is not unique to this artist, it allows one to appreciate the economy of line which a master craftsman uses to characterize a subject

*See illustration*



102

### 103 IVORY FIGURE OF CHINNAN SENNIN 18th CENTURY

Standing on one leg, his bearded, gaunt face turned left as he holds a dragon which is encircled about his body, the ivory is well worn and shows a good patina, *unsigned* (left foot chipped)

*See illustration*



103

### 104 STUDY OF A RAT

Curled completely around itself, its head resting against its right side, inlaid red eyes, inscribed *Tadatoshi*

### 105 UNUSUAL MODEL OF A DRAGON

The lightly stained ivory carved in the form of a dragon levering itself from the shell of a snail, the texture of the shell and the scales on the dragon are well rendered, signed, *Hikaku*

Ex Hindson collection, sold, Sotheby & Co. July 9, 1968 Lot 587  
Neil K. Davey *Netsuke* No. 397

*See illustration*



105

### 106 SMALL MODEL OF A DROMEDARY

Standing with slightly bent fine legs on a circular base its graceful neck swept around its left flank and gazing backward, good hairwork and inlaid eyes, the slightly stained ivory shows heavy wear, signed *Shominsai*

*See illustration*



106



## 107 MODEL OF A TIGER

EARLY 19th CENTURY

Seated with its feet solidly placed and staring backward over his right shoulder in a watchful manner, his powerful tail swept gracefully across his back to the nape of the neck, the stripes and dots down the spine are well etched and the pupils are inlaid horn, *unsigned*

Sold, Sotheby & Co. October 15, 1968 Lot 109

*See illustration*



107

## 108 FIGURE OF KAGESUYE

18th CENTURY

Wearing battle dress and holding an unsheathed sword closely to his front, he bears an alert expression, the quiver at his back contains arrows and a branch of plum blossoms, the details of the armour and hair are well executed and the back of this netsuke reveals a natural ageing of the ivory, *unsigned*

Ex Fairley collection, No. 943

Ex Hindson collection sold, Sotheby & Co. March 19, 1968 Lot 475

Neil K. Davey *Netsuke* No. 1054

*See illustration*



108

## 109 UNUSUAL KAGAMIBUTA

Stained ivory, oval-shaped bowl in the form of a bamboo node, a gold and *shakudo* plate decorated in relief with a spray of plum blossoms against a night sky, a large crescent moon in the background, (large crack in the bowl), signed in seal form, probably *To*

Sold, Sotheby & Co. October 15, 1968 Lot 92

## 110 IVORY MANJU

Of two equal sections decorated with Shaen seated on a straw mat and reading by the light of glowworms captured in a sack and suspended from a branch; inlaid with gold, bronze, tortoiseshell, opal and malachite, signed on a silver plaque, *Ryumin*

Sold, Sotheby & Co. October 15, 1968 Lot 162

For an almost identical manju by the same artist see Reikichi *The Netsuke Handbook* plate 15

*See illustration*



110

*Various Owners***111 GOOD MODEL OF A RECLINING GOAT  
KYOTO SCHOOL 18th CENTURY**

The goat lying with its head turned back to the left, its forelegs outstretched and its coat falling in heavy tresses over the back, the ivory is slightly worn and the eye pupils are inlaid, *unsigned*

The snake-like head and other details show affinities with the work of Tomotada

*See illustration*



113

**112 IVORY STUDY OF TWO KARAKO**

One crawling on all fours and holding a closed fan, while his companion rides on his back balancing a drum on his friend's head and holding a mask in one hand, *unsigned*

**113 STUDY OF A TIGER**

Seated with its shoulders hunched and its head turned right as it scratches beneath the chin with its hind foot, the hairwork and stripes are well etched in the worn ivory and the eye pupils are inlaid, *unsigned*

*See illustration*



115

**114 SHUNGA IVORY NETSUKE**

In the form of Okame masquerading as Daruma, the loose fitted base opening to reveal personal parts, inscribed *Masahiro*

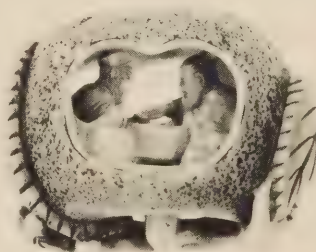
**115 IVORY STUDY OF QUAIL**

Standing side-by-side on an oval base of millet, one pecks at the seed while the other has its head raised as a blade of grass passes over its back, the ivory bears a heavy staining, inscribed *Okatomo*

**116 IVORY STUDY OF GO PLAYERS  
19th CENTURY**

Seated at either end of a *go* board which is contained in a large stippled biwa fruit attached to its stem and leaves, the well worn ivory is slightly stained, *unsigned*

*See illustration*



116



### 117 IVORY MODEL OF NAMAZU

In the form of a large dappled thunderfish with its tail uplifted and supporting a man on its back, the man clutches a large gourd and presses it into the head of the fish, stained for effect and inscribed *Shunkosai*

*See illustration*



117

### 118 MODEL OF A SAMBASO DANCER

Singing and beating on a small drum which he carries on his shoulder, he wears an elaborate robe etched with a fern motif and dances on one foot, inscribed *Kigyoku* (?)

### 119 IVORY FOWL GROUP

The white ivory carved in the form of a rooster, its tail displayed and its head turned left, seated beside a hen with a baby chick on her back, inscribed *Kwaikyokusai*

### 120 A GOOD EARLY FIGURE OF A DUTCHMAN

18th CENTURY

Standing holding a manchurian crane in his arms his coat engraved with panels of dragons among waves the slightly worn ivory bearing a fine patina (one leg repaired) *unsigned*

*See illustration*



120

### 121 GRACEFUL MODEL OF A SWALLOW

The pale ivory carved in the form of a bird in flight, its wings swept simply backward and its head turned slightly right, the eyes are inlaid and the ivory bears a good patina, *unsigned*

*See illustration*



121

## 122 FINE GROUP OF A TIGRESS AND CUB 18th CENTURY

The tigress seated with head turned back to the right and her forepaws outstretched while her cub stands on its hind legs, its forelegs resting on her back, the details boldly and realistically rendered in slightly worn and well patinated ivory, the eye pupils being inlaid, signed in a rectangular reserve, *Tomotada*

*See illustration*



122

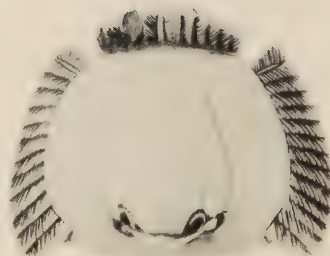
## 123 IVORY FIGURE OF HOTEI

Walking and carrying his sack suspended from a stick over his shoulder, the smiling Immortal wears a loosely fitted *kimono* and his *uchiwa* hangs from the side of the bundle, the details are inlaid, inscribed *Toshimitsu*

## 124 STUDY OF A SPARROW

The solid ivory carved in the form of a stylized sparrow in flight with its feet neatly tucked into its breast, the eyes are inlaid and the ivory is well worn, (chip on the tail), inscribed *Masanao*

*See illustration*



124

## 125 IVORY STUDY OF A SAGE

Of triangular section depicting a sage asleep and resting on one elbow against a small table, shaded by a large overhanging ancient pine, stained for effect, inscribed in a wavy reserve *Hidemasa*

## 126 MODEL OF OKAME

Reclining against a cushion and grinning, she plays rather suggestively with the elongated nose of a face mask, signed *Gyokuzan*

*See illustration*



125



127

### 127 STUDY OF A GRAZING HORSE 18th CENTURY

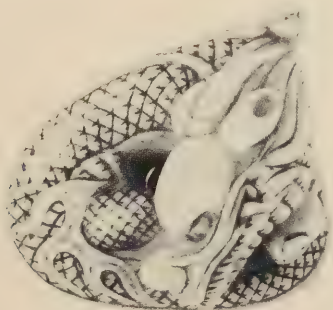
Standing with its feet slightly spread and its head lowered to the left, the rather worn ivory bears a fine patina and the eye pupils are inlaid, *unsigned*

*See illustration*

### 128 STUDY OF A DRAGON

An unusual shaped netsuke in the form of a writhing dragon, its head arched back to the right and holding a loose seed in its claws, the golden-toned ivory shows good wear, *unsigned*

*See illustration*



128

### 129 IVORY SCENE OF YORIYOSHI 19th CENTURY

With his bow he strikes a rock from which springs a rush of water while an aged *samurai* sits on a bench at his side watching the incident, the details of the hair and armour are well executed and the worn ivory bears a good patina, *unsigned*

*See illustration*



129

### 130 FIGURE OF KWANYU

Standing and holding his beard in one hand as he lifts a much smaller man off the ground with his other arm, the stained ivory is slightly worn, *unsigned*

### 131 IVORY FIGURE OF RAIDEN

Standing on a cloud and star formation his face turned upward and bearing a demonic expression, he carries his drum and lightning bolts on his back and a small jar suspended from a rope in his hand, inscribed *Shuzan*

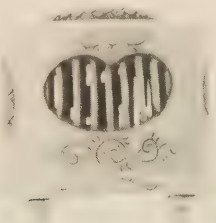
### 132 IVORY STUDY OF A MINOGAMME

The ancient turtle shown crawling over a jagged section of driftwood, the slight staining and etching of the striations on the wood is realistically executed, inscribed in gourd-like reserve *Masatoshi*



### 133 IVORY FIGURE OF A KARAKO

Wearing an elaborate patterned robe and straining under the weight of Hotei's sack which he carries on his back, an *uchiwa* can be seen poking out of the bundle, the details are inlaid in the stained ivory, *unsigned*



134

### 134 IVORY MODEL OF A BIRDCAGE

Realistically rendered in the form of a footed, oval shaped birdcage, decorated with heart-shaped panels, two of the panels fitted with bars through which can be seen a small bird, the ivory is well worn and bears a good patina, inscribed in a wavy reserve *Ogasawara*

The O character within a circle is used as the *Kaye-mon* of the Ogasawara clan, a *daimyo* family. It remains unexplained why the full spelling of the Ogasawara clan name appears on a netsuke

See illustration

### 135 LARGE IVORY GROUP

Depicting a laughing Daikoku holding a mallet in one hand as a small boy stands at his side, the Immortal holds an open book in his lap and two rats are engaged in a wrestling match on its pages, the details are inlaid and the ivory is stained, *unsigned*

### 136 IVORY OKIMONO OF A SHISHI

The heavily stained ivory carved in the form of a seated *shishi* with one paw resting on a brocaded ball as a *karako* attempts to sit on its head, the details are inlaid and the base is carved with flowers on the underside, inscribed *Toshigyoku*

### 137 STUDY OF A MONKEY

Dressed as a yamabushi priest (?) and carrying a staff in one hand as he stomps on a cloud formation, inscribed on an awabi plaque *Reijo*

### 138 STUDY OF A SAMBASO DANCER

Wearing an elaborate costume, he kneels on one knee and sings as he beats on a small drum, slightly stained, inscribed in a wavy reserve *Komin*

### 139 STUDY OF A RAKAN

Seated on a rock formation with a lady standing at his side, he brandishes an *uchiwa* at a mythical bird (*tengu*) which is perched above him on an overhanging cliff, the bird holds a dagger in its hand with which to attack, inscribed *Ryumin*

See illustration



139

### 140 MODEL OF RAIDEN AND ONI

Raiden seated on his cloud enveloped thunder drum while oni stands at his side, inscribed *Sokoku (?)*

### 141 IVORY OKIMONO OF TRAVELLERS

Depicting a woman seated on a horse with baskets slung on either side in which her children ride, one man leads the animal, another stands holding his hat while a third bends to tie his shoe, inscribed *Gyokumin*

### 142 THREE MODERN NETSUKE

A large figure of a No drama principal with a moveable face; a model of a seated mask carver; large carving of a farmer carrying a bale with a dog at his feet, two inscribed

### 143 GOOD FIGURE OF DARUMA

In a kneeling, stretching attitude with his chest extended and his head thrown back and left, he grasps one upraised wrist in the other hand, a gourd is slung from a strap on his back, signed *Gyokushun*

*See illustration*



143

### 144 UNUSUAL MODEL OF DARUMA

Wearing the tattered remnants of his robe, with a gourd slung at his back he bears a laughing expression and dances about in wild abandon holding an open fan before him and with one knee raised high, the details are well rendered, *unsigned*

Although this piece is not signed, it appears to be by the same carver as the previous lot

*See illustration*



144

### 145 IVORY MODEL OF A WARRIOR

The seated figure wearing patterned kimono and formal *eboshi*, intently polishes a *katana* (long sword) with a cloth, the scabbard is on the ground before him and a pouch and kit are at his side, all on an irregular base, stained for effect, signed *Yoshiharu(?)*

### 146 FIGURE OF A WARRIOR

Wearing court clothes with a formal *eboshi* tied below the chin, he stands with slightly bent knees on an irregular base, whatever he was holding in his hands has been broken, the ivory bears a slight stain, signed on a red relief *Yoshinobu*

### 147 FIGURE OF A SARUMAWASHI

Seated with one leg tucked beneath, and a small flat drum before him, he bears a laughing expression as he holds aloft a clump of biwa fruit which the monkey at his side reaches for, both monkey and trainer are wearing patterned clothes, the ivory is stained for effect, *unsigned*

### 148 CHARMING MODEL OF A BADGER

Standing with its head turned slightly right, and appearing very dapper with his scrotum extended over his back and forming a shady umbrella on his head, he holds a wooden bucket before him, his coat is well carved in heavy layers, inscribed *Hidemasa*

*See illustration*



148

### 149 FIVE IVORY NETSUKE

Including a chick hatching from its shell; a standing figure of a farmer; a model of Daikoku in a boat; a seated figure of Jurojin, and a standing model of Hotei carrying a bundle over his shoulder, all inscribed

### 150 TWO IVORY NETSUKE

A figure of a man seated and banging a string of *mokugyo*; together with a study of a turtle carrying a man on its back

### 151 MINIATURE MACABRE STUDY

In the form of a skeleton drumming a decaying *mokugyo* with a mallet which he holds in his right hand, signed *Sosei*

### 152 IVORY MODEL OF HOTEI

Seated and laughing with his face raised skyward, his large stomach exposed by his loosely belted robe, good wear, *unsigned*

### 153 STUDY OF A PHEASANT

Squatting on two stalks of overlapping millet and leaves, its wings folded tightly to its sides, inscribed *Okatomo*

### 154 THREE IVORY NETSUKE

Solid carving of a stylized sparrow with inlaid eyes; a figure of a crawling *karako*; small oval netsuke carved in relief with figures in a garden; together with three ivory *ojime*

### 155 FOUR NETSUKE

Painted ivory model of two vegetables; ivory group of the Seven Immortals; stagshorn scene of figures in pavilions; stagshorn study of a rat on a rice bale

### 156 IVORY OKIMONO

Depicting six blind men engaged in a mean fight, all pulling, scratching, pinching and poking each other, an intro and netsuke have fallen to the ground during the foray; together with a large ivory group of ten manifestations of Okame standing in a bamboo grove (2)



157

### 157 IVORY OKIMONO OF KARAKO

Three young boys, each playing a musical instrument, stand around a smiling baby elephant while their companion, masquerading as a dignitary and holding a *uchiwa*, sits in a howdah on the elephant's back, details in gilt lacquer and *shibayama*, *unsigned*

*See illustration*

### 158 MACABRE IVORY STUDY

Depicting a horney toad and a snake engaged in a battle on the cranium of a human skull, the eyes of the snake and toad are inlaid, *unsigned*

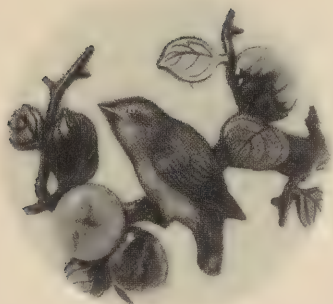
### 159 IVORY MODEL OF URASHIMA TARO

Shown crouching over a box from which he has raised the lid and released the precious, life-giving vapours, causing him to age at an alarming rate, inscribed in a leaf-like reserve *Shigemasa*

### 160 STUDY OF A RAT

Sitting on its hind feet and holding its long tail in its front paws, the hairwork is well executed and the eyes are inlaid translucent horn, inscribed in an oval reserve *Masatomo*





161



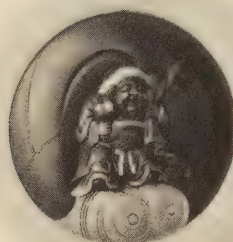
162



164



165



166

### 161 IVORY MANJU

Of two parts applied in coral, *awabi* malachite and translucent horn with a bird perched on the branch of a tree, signed on an awabi plaque *Shibayama Yasumasa saku*

*See illustration*

### 162 SHIBAYAMA IVORY MANJU

Of two parts and decorated with a spray of *kiku* in mother-of-pearl, tortoiseshell, stained ivory, horn and silver, signed on an awabi plaque *Shibayama*

*See illustration*

### 163 IVORY MANJU

Of two sections, carved on one side with the head and shoulders of an arhat, he wears a fillet around his head and has rings suspended from pendulous earlobes and carries a gourd on his back, inscribed *Kokei*

### 164 KAGAMIBUTA

19th CENTURY

A circular ivory bowl fitted with a *shibuichi* plate applied in high relief with the seated figure of a man wearing formal archery attire, details in gold and silver, *unsigned*

*See illustration*

### 165 KAGAMIBUTA

A *shibuichi* disc applied in high relief with a gold, *shakado* and silver rat in the guise of a nobleman and kneeling with a sword at his side, fitted in a plain ivory bowl, *unsigned*

*See illustration*

### 166 NARWHALE KAGAMIBUTA

A simple ivory bowl fitted with a *shibuichi* disc decorated with a laughing Daikoku holding his sack over one shoulder and his mallet in his hand as he stands on two rice bales, details in gold, inscribed *Shuraku*

*See illustration*

## INRO

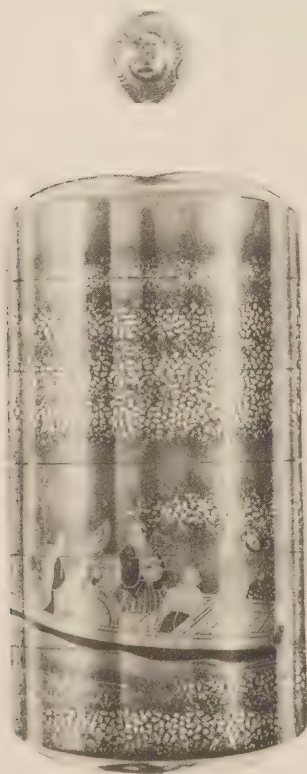
## 167 FINE TOGIDASHI INRO

Of five cases depicting a continuous scene of figures in a boat enjoying a pleasure ride on a river barge, a small monkey sits on the stern and watches two ducks and on the horizon can be seen a red lacquer torii amidst trees, the details are in *kirikane*, silver and gold leaf and pearl, *nashiji* interiors, signed *Koma Kyubaku saku*; red and gold lacquer ojime with a pottery seal

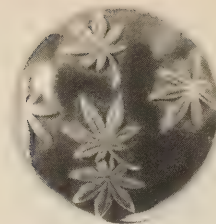
Koma Kyuhaku was the sixth Koma master and worked during the middle of the eighteenth century (see F.M. Jonas *Netsuke* p. 170)

Sold, Sotheby & Co. October 15, 1968 Lot 69  
Illustrated *Auction Magazine* September 1969

See illustration



167



168

## 168 CARVED GREEN &amp; RED LACQUER INRO

The four cases carved in high relief with the entwined branches of a pine and cherry tree with bamboo stalks in the background, all against a light brown ground, the ends are carved with a geometric checkered design, signed *Yosei saku*; glass ojime; unusual manju decorated with *tsuishu* maple leaves falling against a green lacquer ground, the underside decorated with a minute gold lacquer diaper pattern

Sold, Sotheby & Co. October 15, 1968 Lot 60  
Illustrated *Auction Magazine* September 1969

See illustration

## 169 A FINE SOMADA INRO

19th CENTURY

The four cases decorated with a young woman standing on the back of her kneeling lover in order to secure a poem slip on a blossoming cherry tree, the reverse showing another cherry tree with a line of drying kimonos in the foreground, the *himotoshi* and ends of the inro are richly decorated with a formal diaper and floral design and the interiors are *nashiji*, unsigned; carved ivory ojime

The theme and design of the scene depicted on this inro appears to be derived from a Ukiyoe print

Sold, Sotheby & Co. October 15, 1968

Illustrated *Auction Magazine* September 1969

See illustration



169



## 170 SMALL THREE CASE INRO

Decorated on a red lacquer ground with a praying mantis, a dragonfly and a locust in gold leaf and *fundame* with red lacquer eyes, *nashiji* interiors; unusual ivory ojime depicting the head of a mythical creature; a good stagshorn ryusa manju carved and pierced with fishing implements and set with a gilt figure of a seated fisherman, signed on a silver plaque *Shuraku*, with a separate *Ho* seal

See illustration



170



## 171 SMALL THREE CASE INRO

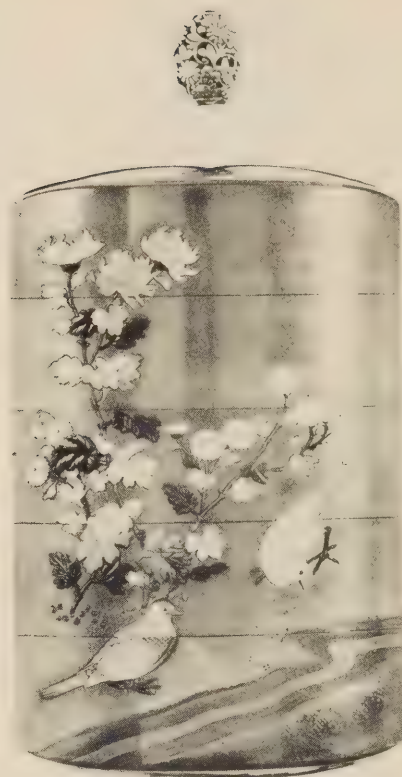
Depicting a continuous scene of a silver *hiramaki-e* and *takamaki-e* owl in flight against a night sky with a large crescent moon rising behind the branches of a chestnut tree, details in pearl and gold *togidashi* all against a rich *roiro* ground, (the base is slightly chipped), signed *Jokasai*; gilt *ojime* decorated with birds in flight signed *Hidekuni*

Sold, Sotheby & Co. October 15, 1968 Lot 51

See illustration



171



172

## 172 GOOD GOLD LACQUER FOUR CASE INRO

Decorated in *Shibayama* style with two pigeons delicately executed in mother-of-pearl next to a shallow *togidashi* and *kirikane* stream behind them blossoming a cluster of peonies and chrysanthemums, the reverse continuing the motif; concealed cord runners; the interior decorated in *nashigi* with a gold scroll decoration on the risers; unsigned; gold *ojime* pierced with an all-round floral design

Sold, Sotheby & Co. December 17, 1968 Lot 350

See illustration

### 173 UNUSUAL FIVE CASE INRO

Decorated with an eagle attacking a crane in high relief gold and silver lacquer on a rich *gyobu* ground, the eyes are inlaid glass; the reverse decorated with a spray of flowers and leaves, *nashiji* interior, signed *Toyo* with *kakihan*

Sold, Sotheby & Co., May 6, 1969 Lot 220

See illustration



173



174

### 174 FINE FOUR CASE INRO

Depicting a hawk executed in gold and silver lacquer, perched on *tsuitate* from which is suspended a *togidashi* silk panel all against a *fundame* ground, the reverse showing another falcon in a similar position, inlaid glass eyes, *nashiji* interior, signed *Kajikawa* with red pot seal

Sold, Sotheby & Co. December 17, 1968 Lot 370

See illustration



175

### 175 LARGE TWO CASE INRO

Decorated on the dark brown lacquer ground with two mallards, one swimming among red lacquer, pearl, *fundame* and pewter reeds with its head turned to watch its mate flying above, the plumage is partly inlaid in colored pottery and the eyes are inlaid glass, *nashiji* interiors; signed with the square seal *Kwan* (Ogawa Haritsu, known as Ritsuo); Kaga school *shakudo* ojime

The style of the pewter, pearl and red lacquer details are very much like those seen on pieces by Hanzan, Ritsuo's foremost pupil and this example may be by him, signed *Kwan* as a mark of respect to his master

Sold, Sotheby & Co. December 17, 1968 Lot 300

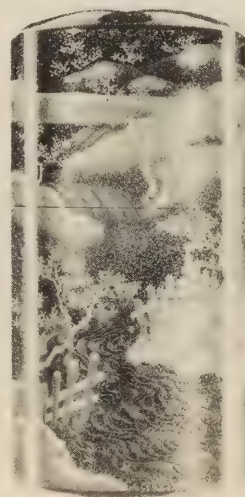
See illustration

### 176 FINE FOUR CASE INRO

Decorated with an autumnal landscape against a *yazurime* ground and depicting maple trees on rocky banks through which rushes a mountain stream, executed in gold and silver lacquer with details in *okibrane* and pearl; *nashiji* interiors, unsigned; carved and stained ivory ojime

Sold, Sotheby & Co., October 15, 1968 Lot 67

See illustration



176

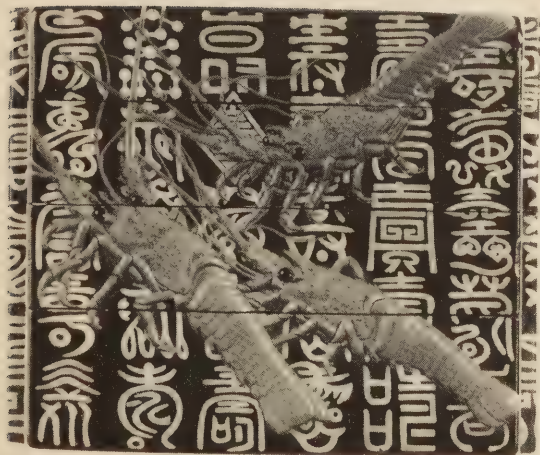


### 177 UNUSUAL FOUR CASE INRO

Of wide form and decorated on a *roiro* ground with a formalized design of gold lacquer archaic characters and applied with eight *tsuishu* crayfish with inlaid black horn eyes, the top compartment is fitted with three *fundame* trays and the risers bear a stylized wave motif in gold and black lacquer, signed on an inlaid red lacquer plaque *Tsuishu Yosei*; red lacquer ojime decorated with grasses

Sold, Sotheby & Co. October 15, 1968 Lot 59

See illustration



177



178

### 178 UNUSUAL FOUR CASE INRO

19th CENTURY

Depicting a lively scene of Benkei and Yoshitsune battling on the Gojo Bridge, the former leaping into the air to avoid the naginata blade of Yoshitsune, the figures and a tossed fan are applied in *shakudo*, *shibuichi*, gold and silver all against a *kinji* ground, a silver moon appears behind clouds in the background, *nashiji* interiors, *unsigned*; coral ojime

Sold, Sotheby & Co. October 15, 1968 Lot 57

See illustration



179

### 179 UNUSUAL WOOD AND LACQUER BOX 19th CENTURY

The small box with heavy natural grain exposed is decorated in *hiramaki-e* with a clinging vine and a cockerel in flight above its mate, the eyes of the birds are inlaid and the plumage is in various tones of gold lacquer with red lacquer details, the edges are lacquered with dense *gyobu* and the lid and base have pewter mounts; the interior is fitted with two *somada* lacquer boxes, *unsigned*

*See illustration*

### 180 RARE GOLD LACQUER INRO

Of four cases and applied on the *kinji* ground with a gold figure of a Kabuki actor performing the lion dance, he wears a fantastic wig and his robes are elaborately chased as he stands on an open-air stage which is surrounded with trees and cloud formations, the curtain is pulled to one side and is decorated with a *ho-o*, all executed in *takamaki-e* with *okibirame* highlights, the interior compartments are gold lacquer with risers decorated with floral scrolls on a *nashiji* and *roiro* ground, signed *Kajikawa* with red pot seal and *Tsuchiya Yasuchika* on an inlaid gold plaque; ivory ojime carved with an eagle perched on a pine branch

Sold, Sotheby & Co. December 17, 1968 Lot 373

*See illustration*



180

### 181 BOXWOOD THREE CASE INRO

Carved with a seated kirin, its head raised and turned back to watch a *ho-o* in flight above a paulownia tree, the details are well rendered and the eye pupils are ringed in metal; tortoise ojime and a wood netsuke carved in the form of an adult tortoise carrying its young on its back, excellent texture and detail, the eyes being inlaid and ringed in metal, all three pieces signed *Hidari Issan*

*See illustration*



181



182

### 182 EXTREMELY LARGE AND SUPERB INRO

Of four cases and employing many lacquer techniques to illustrate the sixteen rakkan with their various attributes surrounding a crouching tiger, each rakkan has a different coloured face with inlaid eyes and is attired in a richly patterned robe, a metallic gold dragon can be seen above them emerging from a billowing *togidashi* cloud formation against a *mura-nashiji* sky, interiors of *roiro* sprinkled with *nashiji*, signed *Shiomi Masanari Makiyeshi*; large amber ojime; gold lacquer netsuke in the form of Daikou's sack and mallet with ring attachment, illegibly signed; black lacquer box

Sold, Sotheby & Co., October 15, 1968 Lot 71

It appears that this inro was made for an exhibition in Tokyo at the end of the 19th century. The signature of the famous 18th century master was probably added as a mark of respect by a descendant of the Shiomi family

*See illustration*





#### 184 FINE FOUR CASE INRO

Worked in *hiramaki-e* depicting a cockrel and hen followed by a baby chick, the reverse showing a hen looking up at her mate perched on a tree branch, details in gold leaf, *nashiji*, *kirikane*, red lacquer and pearl, signed *Yamada Joka*; ivory ojime pierced and carved with a cockrel and hen strutting among flowers and grasses, signed on a gold plaque *Tomin*

Sold, Sotheby & Co. July 29, 1968 Lot 124

*See illustration*



183

#### 183 SHUNGA THREE CASE INRO

Of small form and decorated in multi-colour *togidashi* with a couple *scène gallant*, the small case contained in a simple outer sheath emblazoned on either side with a silver lacquer *mon* against a rich *roiro* ground, signed *Toyo* with red lacquer *kakihan* coral bead ojime

*See illustration*



184

### 185 CARVED IVORY INRO

Of three cases carved to resemble bamboo stalks with panels on either side depicting sages conversing with each other, stained for effect and signed *Yamashita Tsuneaki* ivory ojime carved with flowering iris

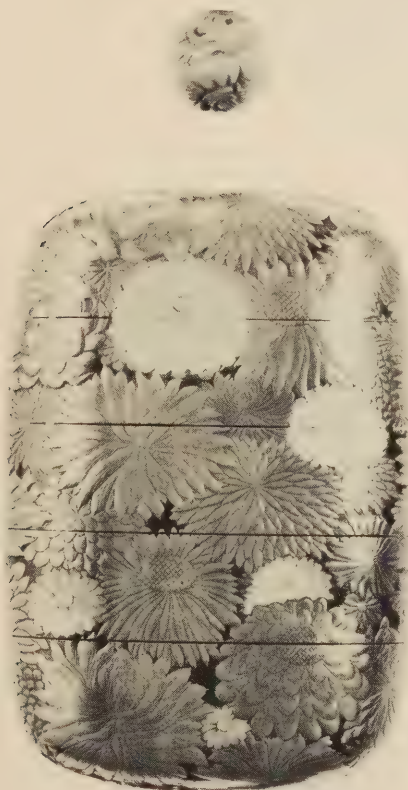
### 186 FINE FOUR CASE INRO

19th CENTURY

The rounded case profusely decorated with an opulent carpet of numerous varieties of *kiku*, executed in *fundame*, *hiramaki-e*, *takamaki-e* and carved mother-of-pearl, highlighted with *okibrame*, all on dark olive *nashiji* ground, *unsigned*; ivory ojime carved with a figure of Hotei

Sold, Sotheby & Co. December 17, 1968 Lot 372

See illustration



186



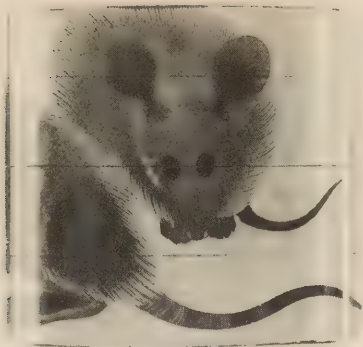
187

### 187 FINE GOLD LACQUER FOUR CASE INRO

Decorated with an amusing scene of a female ape picking fleas from her offspring who is bent over and clutching a chestnut, another young ape sits at his mother's rear holding a chestnut, all worked in raised gold and silver lacquer with red details and inlaid realistic glass eyes, signed *Eisai Narishige* with seal; ivory monkey ojime, signed -----*min(?)* good stained ivory netsuke in the form of a chestnut with one monkey emerging from a hole in the nut while his companion sits on top inscribed *Tomokazu*

Sold, Sotheby & Co. October 15, 1968 Lot 105  
Illustrated Auction Magazine September 1969

See illustration



188

### 188 GOLD LACQUER INRO

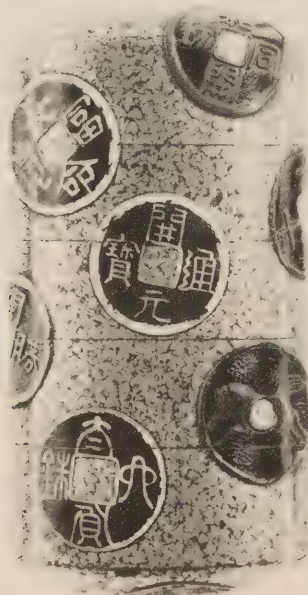
The three cases finely decorated with two large rats in *togidashi nashiji* with silver and gold lacquer details against a *fundame* ground, the eyes are executed in black lacquer; brown lacquer interiors, signed *Shiomi Masanari*

*See illustration*

### 189 FOUR CASE INRO

Decorated with dark brown lacquer and pearl cash on a richly sprinkled *gyobu* ground, *nashiji* interiors, *unsigned*; gilt pierced ojime

*See illustration*



189

### 190 FOUR CASE RED LACQUER INRO

Decorated with a single hydrangea the blossoms of which are pearl and the leaves pottery, pewter and gold lacquer, inscribed with a green pottery seal *Kwan (Ritsuo)*; silver ojime in the form of a flower vase

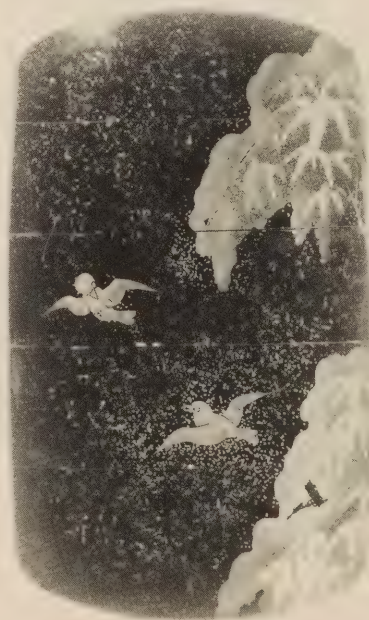
### 191 GURI LACQUER TONKOTSU

Of flattened barrel form with raised cord runners and deeply carved with a formal brocade pattern showing the layers of yellow and red lacquer, ojime and netsuke of slightly different tones, *en suite*, all *unsigned*

### 192 FOUR CASE INRO

Decorated in *togidashi* with birds perched on a bamboo tree while others hover about, executed in gold and silver lacquer and backed by *mura-nashiji* against a *roiro* ground, *nashiji* and *fundame* interiors, signed *Minamoto Yoshinao*; circular metal ojime

*See illustration*



192



## 195 FIVE CASE INRO

Applied with mother-of-pearl blossoms amidst leaves of gold lacquer sprinkled with *okibrame*, the top section decorated with sparse *nashiji* against a *roiro* ground, signed *Aotsugu*; glass ojime; wood manju netsuke applied with a butterfly and a flower arrangement in pearl, horn, coral and stained ivory, signed *Shibayama*

## 196 FOUR CASE INRO

Depicting the story of Ryoben as a child and being carried away in the talons of an eagle, the child is executed in *tsuishi* and *matsuda* and the bird in silver and gold *takamaki-e* with an inlaid glass eye, all against a rich *gyobu* ground, signed *Toyo* with red lacquer *kakiban*; bead ojime

*See illustration*



193

## 193 ROIRO INRO

The four cases decorated with a farmer seated on drying hay and watching figures performing a sparrow dance on the other side of the piece, he wears a green and pale brown outfit and has an inro and netsuke slung from his obi, details in gold *takamaki-e* and *togidasbi*, blue glass ojime; large lacquer netsuke decorated with two musicians in various tones of gold lacquer against a red ground, both inro and netsuke are signed *Kwansai* (possibly Kwansai III)

*See illustration*

## 194 FOUR CASE INRO

Decorated all over with white pottery *kiku* and leaves with highlights in gold lacquer and *nashiji* all against a *roiro* ground, *nashiji* interiors, a pottery seal inscribed *Ritsuo*; metal ojime



196

### 197 LARGE BROWN LACQUER TONKOTSU

Of wide form and decorated with a duck swimming among reeds and turning to look at its mate flying above, the same design and technique has been used on this piece as on Lot 175 signed in seal form Hanzan (Ritsuo's pupil); carved nut ojime

See note to Lot

See illustration

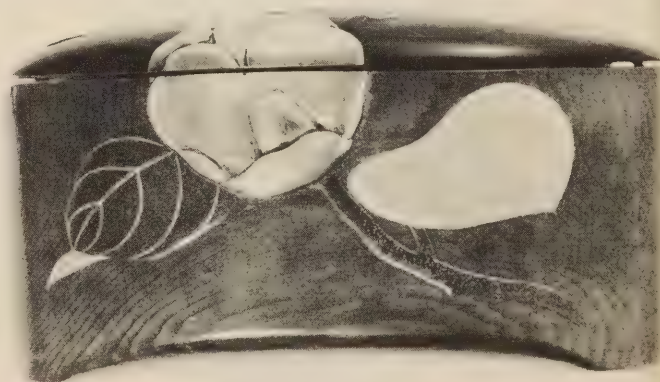


197

### 198 FINE AND UNUSUAL WOOD TONKOTSU

Of pointed, elongated form simply decorated with a single silver camellia flower attached to a branch with *fundame*, *nashiji* and *ishime* leaves with details in gold lacquer, the stamen of the flower is applied in gold and the interior is green lacquer, signed in gold lacquer *after Hoitsu* with red double-gourd seal; wood double mask ojime of Okame and Okina

See illustration



198



199

### 199 GOOD RED LACQUER INRO

Of rounded form, the four cases are decorated in variously coloured lacquers in *hiramaki-e* and *takemaki-e* with a sparrow on a lilly stem having caught a praying mantis in its beak, the lilly and the sparrow's eye are applied in pearl and the entire scene is executed in green, silver, gold, red and brown lacquers against a rich red ground, *nashiji* interiors, signed Yoyusai

See illustration





200

## 200 FINE GOLD AND SILVER MINIATURE SHRINE

DATED 1886

Of upright form with double doors pierced with *bonji*, the silver shrine is fitted with a gilded interior containing a gold figure of Jizo Bosatsu standing on a silver double-lotus throne; encased in a brocade slip-on case and fitted with a gold ojime carved with swirls; the figure dated the 8th month of Meiji 19 (1886) and signed *Sho Yukin tsukuru, Genshu Kyo—shin*

Height of shrine  $2\frac{3}{8}$  inches (6.7cm)

Weight of figure 22g

Total weight 99g

See illustration

## 201 RED LACQUER FOUR CASE INRO

Elegantly decorated with a trailing bough of wisteria executed in various tones of gold lacquer with sprays of applied silver blossoms, interiors of gold and red lacquer, signed *Koma Yasutada* metal ojime

See illustration



202

## 202 SLIM FOUR CASE INRO

Decorated on a rich *gyobu* ground with a chain of monkeys hanging from a *fundame* pine tree highlighted with *okibrame*, the monkeys are executed in gold and silver lacquer, pearl and *ishime*, *fundame* and red lacquer interiors, signed *Koma Yasutada*

See illustration



201



### 203 GOOD FOUR CASE INRO

Depicting the three heroes of Han, Kwanyu on foot while his two companions ride a horse, the figures and horse are exactly applied in silver, *shakudo* gold and copper, all set in a landscape of brown and gold lacquer; the reverse showing a scholar executed in the same metals, through the window of a pavilion set amidst a spreading pine, each panel surround by a *gyobu* ground, interiors of dark *gyobu nashiji*, unsigned

See illustration

### 204 SLENDER FOUR CASE INRO

Decorated with archiac characters and kiku heads in gold lacquer against a ground of variously executed *nashiji* designs, signed *Kajikawa* with red pot seal; silver ojime in the form of a kettle; netsuke of basket form applied on the interior with a fly, unsigned

See illustration

### 205 FOUR CASE INRO

Decorated against a sprinkled *nashiji* and *roiro* ground with variously coloured *togidashi* albums, *nashiji* interiors, unsigned; bead ojime; late ivory netsuke in the form of Jurojin; together with a simple plain wood three case inro applied with a large silver crescent moon rising above grasses, unsigned (2)

### 206 GURI LACQUER INRO

Of two cases, the dark lacquer carved in typical fashion to expose layers of red, black, yellow and brown lacquer, unsigned

### 207 ATTRACTIVE JOKASAI THREE-CASE INRO

Of flattened form, the cases are lacquered in *fundame togidashi* on the exterior with massed branches of pine and applied in *fundame takamaki-e* with a crane in flight and with a mother-of-pearl *minogame*, the interior being dense *nashiji*, signed *Jokasai*; carved metal ojime; shaped lacquer netsuke decorated with gourds and tendrils, signed *Jokasai saku*

## REFERENCE MATERIAL

208

Michael Tomkinson Collection: *A Japanese Collection*, 2 vols., London, 1898; limited edition of 200, No 186. green cloth boards with vellum spine and corners; two tears of cover of vol. I, otherwise very good state



203



204

END OF FIRST SESSION

## SECOND SESSION

WEDNESDAY OCTOBER 2, 1974 AT 2 PM

LOTS 209-439

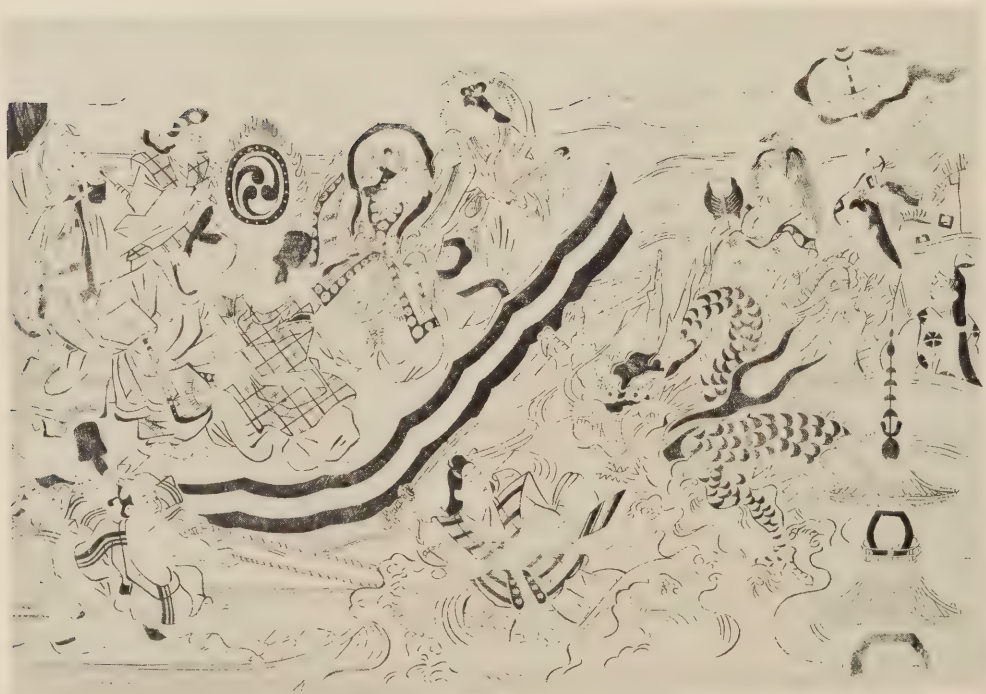
PRINTS ILLUSTRATED BOOKS DRAWINGS

AND PAINTINGS

*Various Owners**SUGIMURA JIHEI (ATTRIBUTED TO)*

209

*Double oban yoko-e*; Hand-colored, depicting Tadakage (Hangami) being pursued by a water dragon behind which appear nobles of the nether regions; on the left a group of men in a small punt pull the man towards them with ropes while a group of courtiers and dancers watch from the barge along side, *unsigned*, seal untraced; good impression and state

*See illustration*



## OKUMURA MASANOBU

210

*Hand-colored oban yoko-e*; Depicting Kaoru wooing the Princess Nyosan who partially hides behind a curtain, *unsigned*; good impression, state and color

Ex Carl Schraubstadter Collection, sold Parke-Bernet Galleries, 9 March, 1948, lot 181

Ex Grace F. Wickes and Gertrude Wickes Snellenburg Collection, sold Sotheby Parke Bernet, 2 October, 1973, lot 7

211

*Hand-colored kakemono-e*; Depicting Sugahara no Michizane in dark robes seated on a low divan beneath branches of plum and pine, signed *Hogetsudo Tanchosai Okumura Shimmyo Bunkaku Masanobu kin dzu*, artist's seal *Tanchosai*; good impression, slightly faded, some wormage (repaired) and restoration to edges, light soil

The same subject is treated in an almost identical *kakemono-e* by Toyonobu, illustrated in the Straus-Negbaur Catalogue, No 109.

See illustration

OKUMURA MASANOBU  
(ATTRIBUTED TO)

212

*Two sumizuri oban yoko-e*; Depicting a villa with a woman peering from a screen at a woman holding a cat while two men look on, title block *Furyu Kashiragi Useimon Sakura*, *unsigned*; A man reclining in a house playing a *samisen* while two women and a young girl approach, the *kimono* of one of the women designed with *koi* (love), title block *Ukiyo Miyatogawa Ha Uma Take*, *unsigned*; good impressions, very slight wormage (repaired), center folds, otherwise good state

Cf. AIC, vol. 1, pp. 131–135 for prints of a similar type



## KIYOMITSU

213

*Hashira*; Depicting a fan seller wearing a grey *kimono* with crane *mon* and carrying a stack of fan boxes on his shoulder as he displays an open fan painted with the head and shoulders of Daruma, signed *Torii Kiyomitsu ga*, publisher's seal *Tomita*; good impression and state, good color, very slightly soiled

See illustration

214

*Hosoban*; Against a plain ground, the fierce figure of Shoki is displayed with drawn sword and standing in a defiant posture, signed *Torii Kiyomitsu ga*; good impression, moderate state

Ex Grace Wickes and Gertrude Wickes Snellenburg Collection, sold Sotheby Parke Bernet, 2 October, 1973, lot 15

215

*Hashira*; A young woman in elaborately designed *kimono* and with a green striped head scarf is dressed for the Harugoma Dance and holding a toy horse head in her raised left hand, signed *Torii Kiyomitsu ga*, publisher's seal *Wakamatsuya Gensuke*; moderately good impression and color, light soil

Ex Carl Schraubstadter Collection, sold Parke-Bernet Galleries, 8 March, 1948, lot 27

See illustration

## HARUNOBU

216

*Hashira*; The Seven Gods of Felicity in a boat with a distant view of Fuji, signed *Harunobu ga*; late impression, fair state, toned

217

*Hosoban*; Series *Omi Hyakkei no uchi, Mitsui no Gyosho* (A Bell at Daybreak at Mitsui), Depicting an overhead view of the village with bands of morning fog, *unsigned*, publisher's seal *Okumura* (Iwatoya Gempachi) moderately good impression and state

Two prints from this series are illustrated AIC, II, p. 7

218

*Chuban*; A young woman wearing an elaborately patterned *kimono* is being assisted from her palanquin by a servant as she gazes towards the stream of water falling from the stone trough on the right, signed *Harunobu ga*; moderate impression and state, toned



213



215



219

219

*Shunga chuban yoko-e album*; Comprising sixteen prints: six from a series of *Omi Hyakkei*, ten untitled, the last signed *Harunobu ga* on a *abyobu*; generally good impressions and color, some slightly soiled and slightly trimmed, all with faint vertical center folds

See illustration

220

*Hashira*; A young girl wearing a green and white striped *ki-mono* is walking with a fan in her raised right hand as she looks above to a cloud on which sits a penitent *oni*, signed *Harunobu ga*; moderately good impression, somewhat faded and soiled, otherwise good state

221

*Chuban*; A young woman kneeling before a *tsuitate* is writing a letter on a long scroll while another watches from behind, signed on the *tsuitate* *Suzuki Harunobu ga*; good impression, generally good state, slightly toned



## SUZUKI HARUNOBU (ATTRIBUTED TO)

222

*Hosoban*; Within the confines of a room, a *samurai* with a cloth drawn over his face is holding the hand of a young girl who crouches at his feet, *unsigned*; moderately good impression and state

223

*Chuban*; A young girl, dressed in a *kimono* with designs of checks and maple leaves, is seated playing a *samisen* within the confines of a room, the *shoji* behind her slid back to reveal a painted *tsuitate* at the end of an *engawa*, signed *Harunobu ga*; moderately good impression, slightly faded and soiled

Not listed in AIC



## HARUTSUGU

224

*Hashira*; A young man in a striped *kimono* is standing next to a fanseller's stall while displaying fans with visages of notable actors and bijin of the day, signed *Harutsugu ga*; moderately good impression and state, slightly toned

See illustration

## TOYOHARU

225

*Large sheet* (49.1 x 34.1 cm); Depicting three courtesans playing koto and samisen within the confines of a room, a black tobacco *bon* resting near them, the patterned grey walls with open storage cabinets, the upper area with a large grey cloud band and the *kanji* for music, signed *Utagawa Toyoharu ga*, publisher's seal *Urokogataya Magobei*; very good impression and color, repairs to cloud top center and top left, otherwise good state

Other large sheets from this series are illustrated in Kikuchi

See illustration



## KORYUSAI

226

*Oban tate-e*; From the series *Hinagata wakana no batsu moyo* (Models for Fashions), *Hayama of the Asahimaruya*, looking at a scene of Fuji painted on the inside of a haori held by her two *kamuro*, Mumeno and Takeno, signed *Buko Yagenbori inshu*, *Koryu ga*, publisher's seal *Eijudo*, collector's seal (untraced); moderately good impression, fair state

227

*Chuban*; Series *Furyu Gojo Kodomo Asobi Rei*; Depicting a group of five children viewing the sun on New Year's Day, signed *Koryusai ga*; moderately good impression, state and color

228

*Hashira*; Two women by a wellhead, one hauling up the bucket by a rope on the pulley, the other washing clothes in a shallow wooden bowl, signed *Koryusai ga*; fair impression, faded, good state

Subject reproduced: V&I, *Harunobu, Koriusai, Shunsho*, No. 320, TNMC No 742

Ex Hans Popper Collection, Sotheby Parke Bernet, 6 October 1972, lot 74

229

*Hashira*; Two women *en promenade* beneath an open parasol, one resting her hand on the other's shoulder, signed *Koryu ga*; good impression, slightly faded and soiled, otherwise good state

230

*Hashira*; A young man is playing with a football which he has kicked into the air next to the open window where a young girl watches him, signed *Koryusai ga*; moderate impression, slightly faded and toned, otherwise good state

231

*Hashira*; A young woman on an *engawa* is partially covering her face as she throws a ball at the young man standing on the ground below her, signed *Koryu ga*; fair impression, slightly faded, good state

Subject reproduced, AIC, II, p. 229





232

*Hashira*; A young girl with a cat in her arms has come to the *engawa* where a young man warns her away as he holds a small rat in his left hand, signed *Koryusai ga*; moderately good impression, color and state

233

*Hashira*; A courtesan in elaborate robes in playing the part of a ceremonial dancer with *eboshi* and fan against a background of clouds and a rising sun, signed *Koryusai ga*, seal *Masakatsu*; moderately good impression, four soil spots, otherwise generally good state

233A

*Hashira*; Depicting a *samurai* in full armour seated astride his black horse beneath the branches of a pine, signed *Koryusai ga*, sealed *Masakatsu*; moderately good impression and state, slightly faded

## SHUNSHO

234

*Hosoban diptych*; Osagawa Tsuneyo II in the guise of a woman and Takinaka Kasen (?) in the guise of a man wearing patterned robes and holding a pipe, both standing against a background of a wall painted with fern shoots, both signed *Shunsho ga*; good impression, somewhat faded, toned

235

*Hosoban*; Ichikawa Yaozo I in the guise of a man in a patterned *tan uchikake* holding a bamboo staff topped with flowers, signed *Shunsho dzu*; very good impression and state, good color

See illustration

236

*Hosoban*; Ichikawa Yaozo I as Yamada no Saburo standing in a defiant posture with his small boy beside him, signed *Shunsho ga*; good impression and state, very slight wormage

Ex Carl Schraubstadter Collection, sold Park-Bernet Galleries, 9 March, 1948, lot 193

Ex Graces Wickes and Gertrude Wickes Snellenburg Collection, sold Sotheby Parke Bernet, 2 October, 1973, lot 48

See illustration





237

*Hosoban*; Yamashita Kinsaku II in the guise of a woman dressed in a black *kimono* patterned with flowers, the *obi* in rose, green and tan, signed *Shunsho ga*; good impression and state

238

*Hosoban*; Ichikawa Danjuro standing beneath a partially rolled curtain in olive green robes patterned with spirals and edged in orange fretwork, his hands shoved into his sleeves and a *kobako* held between his teeth, signed *Shunsho ga*; good impression and color, rubbed about edges

239

*Hosoban*; Ichikawa Danjuro in the guise of a nobleman wearing *kamishimo* and holding an *handachi* in his raised left hand, an *engawa* behind him, signed *Shunsho dzu*, publisher's seal (a pair of tweezers) untraced; good impression, state and color

*See illustration*

240

*Hosoban*; A standing Nakamura Denkuro II, in the guise of a man carrying a large wooden katana inscribed *Hono Oiri Takusan Daigan Seishu Morita Uji* (A prayer for the House of Morita), signed *Shunsho ga*; good impression and state, very slightly faded

241

*Hosoban*; Depicting Nakamura Matsue in the guise of a peasant woman standing beside two bundles of faggots, his *kimono* patterned with butterflies and sheaves of paper strips, signed *Shunsho ga*; moderately good impression, state and color

242

*Chuban*; Nakamura Nakozo in the role of Giheiji is trying to kick Nakamura Sukegoro II in the role of Danshichi Kurobei, signed *Shunsho dzu*, sealed *Hayashi in tsubo*; excellent impression, very good state and color

The scene is from the play *Natsu Matsuri Naniwa Kagami*, first performed in the 7th month of Meiwa 5 (1768) at the Nakamura-za

Another copy of this print was sold in the Henri Vever Sale, Sotheby Parke Bernet, London, 26 March, 1974, lot 109

*See illustration*







243

*Hosoban*; Nakamura Denkuro I in the role of Taira no Kiyomori carrying a tobacco *bon* and resting his chin on his raised right hand, his plain robes covered by a tan *uchirake* emblazoned with dragon *mon*, signed *Shunsho ga* with pot seal; later brushed attestation of Meiwa 7 (1770) *Kao Mise Nakamura-za Taira no Kiyomori Nakamura Nakazo*; very good impression and state, very slightly faded

See illustration

## IPPITSUSAI BUNCHO

244

*Hosoban*; Depicting Seotawa Kikunojo as Maizuru in the play *Kusazuri-biki*, dressed in a *kimono* patterned with rice ropes and prayer papers, the large brown *uchikake* emblazoned with his *mon*, signed *Ippitsusai Buncho ga* and sealed *Moriuji*; late impression, moderately good state, off-center fold

## SHUNKO

245

*Hosoban*; A *sumo* wrestler, identified by his fan *mon*, wears a brown *kimono* with his under *kimono* patterned with large versions of his *mon*, signed *Shunko ga*; good impression, slightly faded, some repaired wormage

246

*Hosoban*; Bando Mitsugoro I, wearing checked and striped robes, is standing with an unsheathed *katana* before a striped wall, signed *Shunko ga*; good impression and state, some soil

Sold Sotheby Parke Bernet 3 October, 1973, lot 354

247

*Hosoban*; Tamazawa Saijiro in the guise of a woman dressed in elaborate robes and holding a miniature tray of the Three Friends in Winter, signed *Shunko ga*; moderately good impression and state

Sold Sotheby Parke Bernet, 3 October, 1973, lot 355

248

*Hosoban*; Ichimura Uzaemon VIII is standing beside a cluster of wild grasses and wearing delicately patterned and colored robes, his left hand grasps his *katana* and his head is turned right, signed *Katsukawa Shunko ga*; good impression, state and color

See illustration

249

*Hosoban*; An actor, possibly Yamashita Kinsaku II, in the guise of a woman with striped black robes, holding a comb against a background of rice paddies, signed *Shunko ga*; good impression, slightly faded, toned

## SHUNEI

250

*Hosoban*; Series *Chushingura*, Act 6, Okara is seen on an *engawa* arranging her hair in a mirror while two porters wait, signed *Shunei ga*, publisher's seal *Nishimura Yobachi* (Eijudo); good impression, slightly faded, generally good state, collector's seal *Kenfuru*

Ex Dr. Lucas Lichtenhan Collection

251

*Oban*; Portrait of the wrestler Kora Toyogoro with his hands held up in mid-ring, his apron emblazoned with a *kabuto*, signed *Shunei ga*, publisher's seal *Yamashiroya Tokei*; very good impression and color, horizontal center fold, faint water spots; collector's seal lower left corner obliterated

252

*Oban*; Portrait of the wrestler Ametsubo Umegoro standing in the ring against a pale blue ground, his pink and white apron designed with a zag motif, signed *Shunei ga*, publisher's seal *Yamashiroya Tokei*; very good impression and color; some small repairs, otherwise very good state

253

*Oban triptych*; Panoramic view of the opening on a new *sumo* arena with the ring in the center and the stands thronged with wrestlers and spectators, signed *Katsukawa Shunei hitsu*, sealed below "Republished by Nishimuraya Yohachi, Umagurai-cho, 2-chrome"; good impression and color, slight soil and rubbing, otherwise good state



254

*Oban*; A group portrait of the wrestlers Chitosegawa, Tegarayama and Kyumonryu, all dressed in elaborately patterned aprons, signed *Shunei ga*, publisher's seal *Nishimuraya Yobachi* (Eijudo); very good impression, slightly faded, slight repaired wormage at bottom, otherwise good state

255

*Oban*; Portrait of the actor Tatsugaseki standing in a brown apron with his name emblazoned on the front, signed *Shunei ga*, publisher's seal *Nishimuraya Yobachi* (Eijudo); good impression and color, some repairs to background, otherwise good state

256

*Oban*; Portrait of the wrestler Kinboku Shigenosuke in a posture of defense and wearing a black apron emblazoned with his *mon*, signed *Shunei ga*, publisher's seal *Nishimuraya Yobachi* (Eijudo); good impression and color, generally very good state

257

*Oban*; Portrait of the wrestler Tamagaki Gakunosuke in the ring wearing an apron emblazoned with a carp amidst waves, signed *Shunei ga*, publisher's seal *Wakasaya yoichi* (Jakurindo); good impression, color and state, very light soil

258

*Hosoban*; Sakata Hangoro II in the guise of a *samurai* and pulling his robes up behind him and holding the loop of a cord with his teeth, a river and a willow seen past the wall behind him, signed *Shunei ga*, publisher's seal *Ezakiya Kichibei*; good impression and state

Sold Sotheby Parke Bernet, 3 October, 1973, lot 360

See illustration





259

*Oban*; A group portrait of the wrestlers Hamagaseki, Goshoura and Sata—ha, each standing in their aprons, one black, one patterned with *sakura* and the other checked, signed *Shunei ga*, publisher's seal *Nishimuraya Yobachi* (Eijudo); very good impression and color, faint horizontal center fold and matching repaired puncture at top and bottom, otherwise very good state

260

*Four wrestler oban*; Torii Sakinosuke wearing a black apron; Daidozan Bungoro refereeing a match between a monkey and a dog; Otabayama engaged in a match; Kashiwado Sogoro standing in striped robes; all signed *Shunei ga*, publisher's seals Eijudo; moderate impressions, moderately good states (4)

261

*Hosoban*; Tanazawa Saijiro wearing a striped *kimono* and a black *uchikake* is turned with his back to the foreground and holding an unsheathed *katana* against a background of a sheaf of hay and an overhanging pine branch, signed *Shunei ga*, publisher's seal *Nishimura Yobachi*; good impression, moderately good state

## SHUNJO

262

*Hosoban*; Ichimura Uzayemon IX as Irojitate Momigi no Danmaku as a travelling puppeteer in a play performed at the Ichimura-za in November 1779, standing in robes patterned with large swirls, his *uchikake* is designed with *origami* birds, the background comprised of an expanse of pale blue water and an overhanging branch of maple, signed *Katsukawa Shunjo ga*; good impression, state and color

See illustration

263

*Hosoban*; Onoye Matsusuke standing on a bridge and wielding an unsheathed *katana*, his robes of rich subtle color, the orange of the bridge having oxidized to a hatched gunmetal grey, signed *Shunjo ga*; good impression, color very slightly faded, very faint foxing on upper edge, some areas of thinning on edges, otherwise good state

Ex Dr. Lucas Lichtenhan Collection



## SHUNCHŌ

264

*Hashira*; Two courtesans within the confines of their house, one standing in a patterned black *kimono* and holding a fan while watching her companion playing a *samisen* on the *tatami* beside her, signed *Shuncho ga*, publisher's seal *Churin* and *Uemura*; moderate impression and state, faded, rubbed

265

*Hashira*; Depicting a young girl with a parasol walking past a tree within the confines of a shrine, the fence surrounding the tall pine is visible behind her, signed *Shuncho ga*; good impression, very slightly faded, good state

## SHUNTEI

266

*Oban*; Portrait of the wrestler Arauma Daigoro wearing a pink and white apron and standing beneath swags of purple and white material, signed *Shuntei ga*, publisher's seal *Maruya Bunyemon* (Bunjudo); good impression and color, very lightly soiled, otherwise good state

267

*Oban*; Portrait of the wrestler Genjiyama Kichidayu wearing a black and white apron beneath swags of purple and white material, signed *Shuntei ga*, publishers seal *Maruya Bunyemon* (Bunjudo); moderately good impression, color and state

268

*Oban triptych*; Depicting a sumo arena with Koyanagi and Shigamine wrestling as Gyoji Kimura Shotaro officiates; spectating on the left are the wrestlers Tamagaki, Iwamibuchi, Otobayama, Chitosegawa, Minogashima and Takasago, while spectating on the right are Kashiwado, Genjiyama, Arauma, Unsozan, Oyama and Chitoseyama, signed *Shuntei ga*, publisher's seal *Eijudoban*; moderate impression, moderately good color and state

## KIYONAGA

269

*Hashira*; Dressed in a loose summer *kimono*, a young *bijin* is passing through the interior of a house, a portion of a house shrine visible above, signed *Kiyonaga ga*; moderately good impression, faded, toned

270

*Oban, one sheet from a triptych*; On New Year's Day, a group of women are busy at various activities, two women are playing *sugaroku* while others watch while two others play shuttlecock near the *engawa*, signed *Kiyonaga ga*; good impression and color, one repaired wormhole, otherwise very good state

*Cf.* Hirano, 887 for the complete triptych

271

*Hashira*; A courtesan in a delicately patterned summer *kimono* is standing with a fan in hand beside an open *byōbu*, signed *Kiyonaga ga*; good impression and state, rich colors

*See illustration*

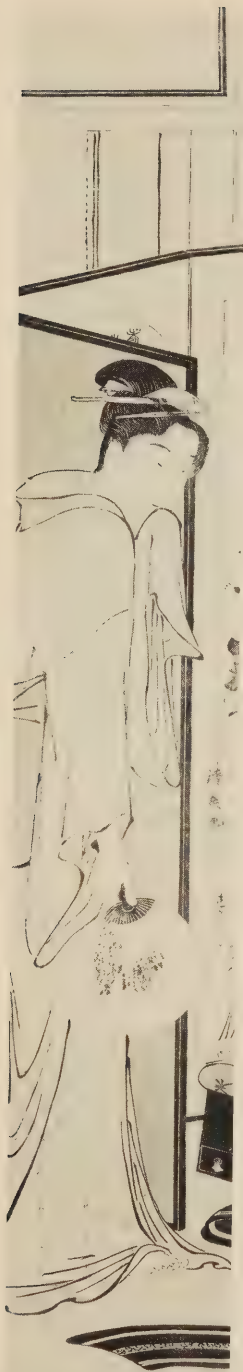
## UTAMARO

272

*Oban*; A young woman in a black checked *kimono* laughing at a young man seated in the guise of a poet, signed *Utamaro hitsu*; moderately good impression and state

273

*Oban*; A head and shoulders portrait of a young woman holding up a sheet of paper on which is written some *sosho*, signed *Utamaro hitsu*, publisher's seal *Yamaguchiya Chusuke*; good impression and state, slightly faded



274

*Oban*; Two women and a young boy beside a rack of miniature *daimyo* banners for a festival, signed *Utamaro hitsu*; moderate impression, state and color

275

*Oban*; Before a lowered curtain and a toilet set, a woman is checking her coif with her mirror, signed *Utamaro hitsu*; good impression and state, faded

276

*Oban*; Series *Ukiyo Nanatsu Me Awase*, Two women, one with a toy snake trying to scare the other, mica ground; *Aiban*, A kneeling woman consoling another who holds a letter on her knee and rests her elbow on a low table; both signed *Utamaro hitsu*, publisher's seal *Miroya Jihei* (Kinshindo); moderate impressions and states (2)

The former, Shibui, p. 98, TNMC, No. 1951; the latter Shibui, p. 53, TNMC, No. 2023

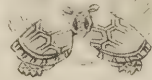
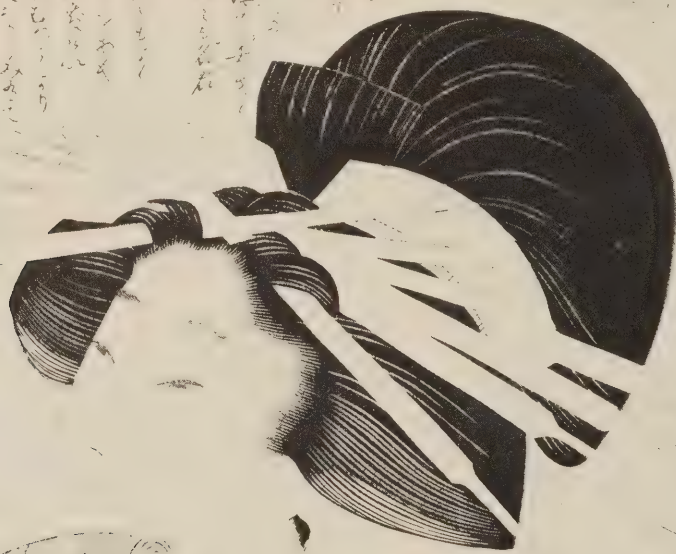
277

*Oban*; Series *Bijin Gomonso*, A woman with a brush is writing a letter on a scroll held in her left hand, the half-length figure wearing a brown checked *uchikake* over her rose *kimono*, signed *Utamaro hitsu*, publisher's seal *Tsuruya Kinsuke* (Sokwakudo); later impression, moderately good state

Shibui, p. 53



胸中  
空靈

[illegible]

一  
磨  
華

278

*Oban*; A courtesan with elaborately coiffed hair is holding the sleeve of her ornate *kimono* to her chin, signed *Utamaro hitsu*, publisher's seal Tsutaya, seal of the Hayashi Collection; good impression and color, two stains on *kimono*, otherwise good state

*See illustration*

## 279

*Oban*; A group portrait of Kakashimaya Ohisa, Tomimoto Toyohina and Naniwaya Okita in fashionable coifs and wearing patterned black, striped green and patterned green *kimono* against a mica ground, signed *Utamaro hitsu*, publisher's seal *Tsutaya Jusaburo*; good impression, slightly faded, very slightly rubbed, otherwise generally good state

Ex Hayashi Collection (seal lower right corner)

Straus-Negbaur Collection (seal on back) and reproduced in color in that catalogue, No 323

Subject reproduced: Ledoux 45, Shibui p. 86 (with inscription)

*See illustration*







280

*Oban*; Depicting Somenosuke of Matsubaya Uchi seated in elegant robes patterned with narcissus and delicate brocades and holding a hand drum to her right shoulder, a printed band of *sakura* above, signed *Utamaro hitsu*, publisher's seal *Maruya Bunyemon* (Bunjudo); good impression, slightly faded, two repaired holes on edge, otherwise very good impression

Ex Hayashi Collection  
Shibui, p. 12

*See illustration*



281

*Oban*; Series *Furyu Nana Komachi*, A courtesan in summer *kimono* patterned with *chidori* is leaning against a low serving tray and fanning herself, a tall goblet on the floor beside her, signed *Utamaro hitsu*, publisher's seal *Yamaue* (?); good impression, very light soil, otherwise very good state and color

Shibui, p. 172

Yoshida, *Ukiyo-e Jiten*, III, p. 142

282

*Oban triptych*; *Seiro Niwawa Onna Geisha no bu*, A number of *bijin* in Korean costumes are carrying a lady, dressed as a Korean princess, in a litter, the procession complete with banners, drums and trumpets, each sheet signed *Utamaro hirsu*, publisher's seal *Enomoto*; good impression, slightly faded, good state

Not in Shibui although another similar 7-sheet set is illustrated, p. 26

Ex Carl Schraubstadter Collection, sold Parke-Bernet Galleries, 9 March, 1948, lot 241

See illustration

## SHIKO

283

*Oban tate-e*; Two lovers, the seated man making a cat's cradle for his beloved who kneels beside him, matte grey ground, signed *Shiko ga*, publisher's seal *Takatsuya Isuke* (1784-1817); good impression, faded, very slight rubbing in corners, worm-holes (repaired)

284

*Hashira*; A courtesan in elaborate robes is bending down to talk with her *kamuro* below, signed *Shiko hitsu*; late impression, moderate state and color; together with two Eizan *kakemono-e* and an Eizan *hashira* (4)





285

## CHOBUNSAI EISHI

285

*Oban triptych*; A day in the country with groups of people viewing the *sakura* in blossom, a group of three women approaching from the left, the background, possibly Asukayama, frames the well-placed positioning of the figures, each sheet signed in archaic characters *Chobun*, publisher's seal *Nishimuraya Yobachi* (Eijudo), each sheet with the seal of the Hayashi Collection; fine impression, good state, slightly faded

Illustrated: Sotheby Sale catalogue, January, 1911, No. 263, P1. 10

Riese Catalogue (*Japanische Tage*, 1967), No. 76

Ex Hayashi Collection

Foster Collection, Glendining Sale, April, 1961, No. 74

Hans Popper Collection, Sotheby Parke Bernet, New York, 5 October, 1972, lot 137

See illustration

285A

*Oban triptych*; Series *Furyu Yatsushi Genji*, A lady on the left approaches the *engawa* of a villa while being attended by three women, Genji with several female attendants awaits within the villa, each sheet signed *Eishi ga*; good impression, slightly faded, generally good state

286

*Hashira*; Two women *en promenade* beneath a parasol, signed *Chobunsai Eishi ga*, publisher's seal *Nishimuraya Yobachi* (Eijudo); good impression, faded, toned

287

*Oban*; From the series *Seiro Bisen Awase* (A Gallery of Selected Beauties of the Licenced Quarter), the courtesan Misayama of Choji-ya in night attire holding the silk cords of an amulet bag, a black *samisen* case by her feet, the background a deep chocolate mica, signed *Eishi giga*, publisher's seal *Iwatoya*; good impression (possibly second state?), faded, slight foxing on face and left hand, mica complete, right edge slightly thin

Ex von Borsig Collection

Subject reproduced: Vignier & Inada, Eishi, 1913, No 27, P1 9;  
Gilbert Fuller Catalogue, Parke-Bernet  
Galleries, 20 November, 1945, lot 101

*See illustration*







289

## EISHO

288

*Oban*; One sheet from a triptych entitled *Narihira Ason ui Koburi Yatsushi*; Two women approach from the left carrying robes and a *koburi* against a background of a *ho-o tsuitate*, signed *Oju Eisho dzu*, publisher's seal *Isumiya (Senichi)*; good impression, moderately good state, good color

The entire triptych which concerns the coming of age of Narihira, an Heian age poet, is illustrated in Yoshida, *Ukiyo-e Jiten*, II, p. 310

289

*Oban triptych*; The complete triptych to the preceding lot with Narihira seated on a low divan in the center and attended on all sides by elaborately dressed women, each sheet signed *Oju Eisho dzu*, publisher's seal *Isumiya (Senichi)*; good impression, slightly faded, two tape stains at top corners of each sheet, otherwise very good state

Sold Plaza Art Galleries, New York, 14 April 1949

See illustration

290

*Hashira*; A young woman dressed in loose summer *kimono* is seated inside her palanquin while an attendant with a pipe stands above, signed *Eisho ga*; moderate impression and state, slightly faded

# CHOKI (ATTRIBUTED TO)

291

*Hashira*; A young woman placing a stick into a ballot-type box while a Chinese general behind her carries a bound box, *unsigned*; good impression, slightly faded, otherwise good state

*See illustration*







# TOSHUSAI SHARAKU

292

*Oban*; Depicting Ichikawa Ebizo IV as Washizuka Kwandayu, the actor wearing a rose *kimono* emblazoned with his *mon*, a section of pale yellow outer robe draped over his left shoulder, signed *Toshusai Sharaku ga*, publisher's seal *Tsutaya Jusaburo*, later brushed actor's name above left; good impression, slightly faded, repaired wormage, mica ground basically complete, slightly rubbed bottom left edge

Ex Straus-Negbaur Collection (seal on back), illustrated in the catalogue

Subject reproduced: Vignier & Inada (1911) 264, Rumpf 16, Henderson & Ledoux 16

*See illustration*

293

*Oban*; Matsumoto Koshiro IV as Sanya no Sakanaya Gorobei holding a pipe in his raised left hand, his patterned coat (the blue faded to light tan) edged with the green of an under *kimono*, the collar in black lacquer, signed *Toshusai Sharaku ga*, publisher's seal *Tsutaya Jusaburo*; good impression, mica ground complete, wormage, faded

Ex Cartier Collection

Subject reproduced: Vignier & Inada 270, Rumpf 5,  
Henderson & Ledoux 27

*See illustration*





寛政時代五著  
市川門之助

家号  
瀧野屋

貞洲齋寫樂画



294

*Oban*; Ichikawa Monnosuke II as Date no Yosaku dressed in a pale violet robe (faded to light tan) with under *kimono* in green and peach, the actor gestures with his raised right hand and studiously stares to his left, signed *Toshusai Sharaku ga*, publisher's seal *Tsutaya Jusaburo*; good impression, mica ground complete, later brushed actor's name above right, slightly faded, otherwise good state

Subject reproduced: Vignier & Inada 283, Henderson & Ledoux 13, Rumpf 14

*See illustration*





295

## TOYOHIRO

295

*Oban triptych*; An artist wearing a black *kimono* and painting numerous fans is seen amidst a gathering of elegantly dressed ladies framed on either side by a *byobu* and a view past an *engawa* to a garden stream, each sheet signed *Toyohiro ga*; moderately good impressions (matching), slightly faded (pinks fresh), occasional light foxing, otherwise good state

Ex Carl Schraubstadter Collection, sold Parke-Bernet Galleries, 20 January, 1948, lot 256

See illustration

## TOYOMARU

296

*Hosoban*; Segawa Kikunojo in the guise of a woman holding a *katana* beside a temple lantern, his *kimono* printed in peach and grey, signed *Toyomaru ga*, publisher's seal *Maruya Jimpachi* (Eijudo); late impression, moderately good state and color

297

*Hosoban diptych*; Otani Onaji and Sakata Hangoro preparing for a duel beside a fence, the former wearing rose and green robes, the latter tan and black, both sheets signed *Toyomaru ga*, the right sheet sealed *Jurasu*; fine impression, moderate fading, good state

Ex Hans Popper Collection, sold Sotheby Parke Bernet, 6 October, 1972, lot 263

See illustration





## KUNINAGA

298

*Oban*; One sheet from a triptych, Depicting three courtesans in summer dress within the confines of an elegant Green House with a view of the Sumida, signed *Kuninaga ga*; good impression, color and state

## CHOENSAI EISHIN

299

*Oban*; A courtesan and two kamuro watching Daikoku performing a dance with a fan and his mallet, signed *Choensai Eishin hitsu*, publisher's seal *Nishimuraya Yobachi* (Eijudo); moderately good impression and state

## TOYOKUNI I

300

*Oban*; Portrait of the wrestler boy Oniwaka Chikaranosuke wearing a red apron and standing within the ring, signed *Oju Toyokuni ga*, publisher's seal *Ryogoku Daikokuya*; very good impression, color and state

301

*Hosoban*; An actor without identifying *mon* is dressed in a black and green striped robe and holding a suit of armour (probably a *Yogohagi-do*) under his right arm, his head turned defiantly to look at a torrent of water on his left, signed *Toyokuni ga*; good impression, slightly rubbed bottom and right, otherwise good state and color

302

*Oban*; A memorial portrait of Sawamura Sojuro IV (d. 1802) seated in a polka-dot robe with black *kimono* and wearing a *daisho*; *Oban*, one sheet from a diptych or triptych, of a man in checked *kimono* walking beside a river with two women; both signed *Toyokuni ga*, publisher's seal on former *Maruya Bunyemon* (Bunjudo); both moderately good impressions and states, very slight fading (2)

## HOKUSAI

(All prints are signed  
*Zen Hokusai I-itsu hitsu* unless stated)

*Thirty-Six Views of Mt. Fuji*  
(*Oban yoko-e*)

303

*Tamagawa*; An expansive view of the distant mountain with the broad expanse of the river in the foreground, a man with packhorse on the near bank and a punt in mid-stream; good impression (black outline), good state, very good color

304

*Fujimihara*; A hooper adzing the interior of a great cask with a distant view of Fuji; late impression (dark blue outline), moderate state, toned

305

*Misaka, Kai Province*; An exquisite design of Fuji's reflection in the bay of the village, the base of the mountain obscured by hills and pine forests; good impression (black outline) and color, center fold, otherwise very good state

306

*Yoshida*; A group of travellers and waitresses lounge about in the interior of the teahouse, some gazing wistfully towards the distant cone of Fuji; good impression (blue outline), center fold, generally good state

307

*People Climbing Fuji*; Depicting a number of pilgrims among the rocky paths leading to Fuji's summit, a small group having clustered in a cave at the top right; moderately good impression, some soil and thinning spots





308

*One Hundred Poems Explained by the Nurse*  
(Oban yoko-e)

308

*The Poet Yoshinobu*; The lone figure of the poet is seated on a green hillock with a seated retainer behind him while six others lounge by a fire on this side of a wood panel fence; brilliant impression and color, center fold, very good state

Ex Frank Lloyd Wright Collection

Hans Popper Collection, sold Sotheby Parke Bernet, 6 October, 1972, lot 226

See illustration

*Famous Bridges of the Provinces*  
(Oban yoko-e)

309

*The Archer's Bridge at Ozaki*; Crowded with spectators of the archery match taking place in the river bed beyond the bridge, the umbrellas in the foreground inscribed with the publisher's name and address (Eijudo); very fine impression, marks in sky and at lower corner, otherwise good state

Ex McNair Scott Collection Glendining, April, 1960, No. 103

Hans Popper Collection, Sotheby Parke Bernet, 6 October, 1972, lot 212

Subject reproduced: *Ukiyo-e Taisei*, 84

Stewart, *Subjects*, pl. 18

310

*The 'Hanging Cloud' Bridge at Gyodosan*; A spindly bridge arching an awesome chasm to connect a small cottage with a mountain crag with larger cottages, bands of mist below and above; very good impression, good color, center fold, otherwise good state

311

*Drum Bridge*; Numerous people gazing from and climbing the famed bridge which arches from one small island to another, the distant houses and trees partially obscured by cloud bands; good impression, center fold, otherwise good state

312

*The 'Reflected Moon' Bridge at Arashiyama in Yamashiro*; The shallow arch of the wooden bridge cuts across the lower left corner as a raft barge is seen on the river against a background of clouds, *sakura* and Arashiyama; late impression, center fold, good color and state

### Various

313

*Chuban tate-e*; A bullfinch perched head down on a drooping branch of flowering cherry; excellent impression, state and color

TNMC, No. 3851

## SHOTEI HOKUJU

314

*Oban yoko-e*; *Toeizan fumoto, Shinobazu no ike*, a panoramic view of the lake with the small temple located on an island reached by a narrow causeway, the large red banks rearing up on the right while a group of people pass along the embankment in the foreground, signed *Shotei Hokuju ga*, publisher's seal *Eijudo* (Nishimuraya Yobachi 1738-1848); very good impression, center fold, tone line right and left borders, otherwise very good state, gauffrage clouds

315

*Oban yoko-e*; *Toto Sumidagawa*, a panoramic view of the expanse of the Sumida with several boats in mid-stream, the left framed by a perspective view of the buildings along the embankment and the right by distant fields, bands of blue-green clouds above, signed *Shotei Hokuju ga*, publisher's seal *Eijudo* (Nishimuraya Yobachi 1738-1848), *Eijudo(han)*, censor's seal; good impression, center fold, slight toning strips along right and left edges, otherwise good state

316

*Oban yoko-e*; *Toto Shiba Atagoyama*, a panoramic view of the famed temple complex situated at the top of a red hill and framed by thick growths of trees while at the foot of the hill numerous buildings nestle close by the canal, an expansive view of the open bay visible on the left, signed *Shotei Hokuju ga*, publisher's seal *Eijudo* (Nishimuraya Yobachi 1738-1848), *Eijudo(han)*; good impression, center fold, slight toning strips on right and left edges, otherwise very good state

## HOKUSHU

317

*Oban*; Two actors, one in the guise of a seated woman while the other, in the guise of a samurai, stands behind, signed *Hokushu ga*, moderately good impression, color and state

318

*Oban*; Against a plain yellow ground and actor is seen wearing rose and checked robes, signed *Hokushu ga*; moderately good impression, good color and state

## EISEN

319

*Oban yoko-e*; Series *Kisokaido, Oiwake*; A group of travellers along the road, one in the foreground leading a pack horse with a close view of Mt. Asama, *unsigned*; good impression, state and color, trimmed

320

*Oban*; From the same series as last, *Shisoji*, a group of travellers entering the village with a distant view of Mt. Asama, signed *Eisen ga*; moderate impression, good color, generally good state

321

*Oban yoko-e*; *Toto Kinryuzan Asakusaji Sekkei*, a panoramic snow scene of the temple at Asakusa with numerous people under parasols, signed *Eisen ga*; late impression, good color, generally good state

## YANAGAWA SHIGENOBU

## HIROSHIGE

(All Prints are signed *Hiroshige ga* unless stated)

322

*Surimono*; Depicting a courtesan in the robes of a dancer with flowered headdress and holding a pair of clappers, *unsigned*, sealed *Yanagawa* in a circle; moderate impression and state

*Kisokaido*  
(*Oban yoko-e*)

327

*Yawata*; Three men crossing a small footbridge which spans a shallow stream which curves around the village on the opposite bank, generally good impression, good state and color; *Oban yoko-e Tamagawa*; Two women working a large mortar on the banks of the river with a scene of the village beyond; late impression, good state (2)

*Fifty-Three Stations of the Tokaido*  
(*Gyosho*)  
(*Oban yoko-e*)

323

*Surimono*; A man wearing blue and pink robes is holding a maple branch over his left shoulder and a silver fan in his extended right hand, signed *Jukisai* (?) and sealed *Ki?* in a circle and *Koseiko* in a gourd; good impression, moderately good state, slight rubbing

The Koseiko seal is probably that of a verse or poetry club

324

*Surimono*; A young nobleman, wearing an *eboshi*, is standing in court robes printed in ochre, green, blue and gold and holding a bow, signed *To—Yanagawa Shigenobu* and sealed *Yanagawa* in a circle; moderately good impression and state

328

*Yoshiwara*; A good perspective view of Fuji looming in the far distance, the foreground with a group of travellers passing along the road which is lined with scattered pines; excellent impression, state and color

*Cf. Tamba, ill. 347*

325

*Surimono*; An actor, wearing a brown coat with the Danjuro *mon* is holding a ferocious *kabuki*-type mask to his face while young assistant sits before him, signed *Jukisai* (?) and sealed *sei* in a circle; moderately good impression and state

329

*Kusatsu and Ishiyakushi*; A cluster of travellers and porters framed by stalls on either side of the road; An expansive view of boats returning to harbor at sunset, the background framed by delicately toned ranges of mountains; excellent impressions and colors, very good states (2)

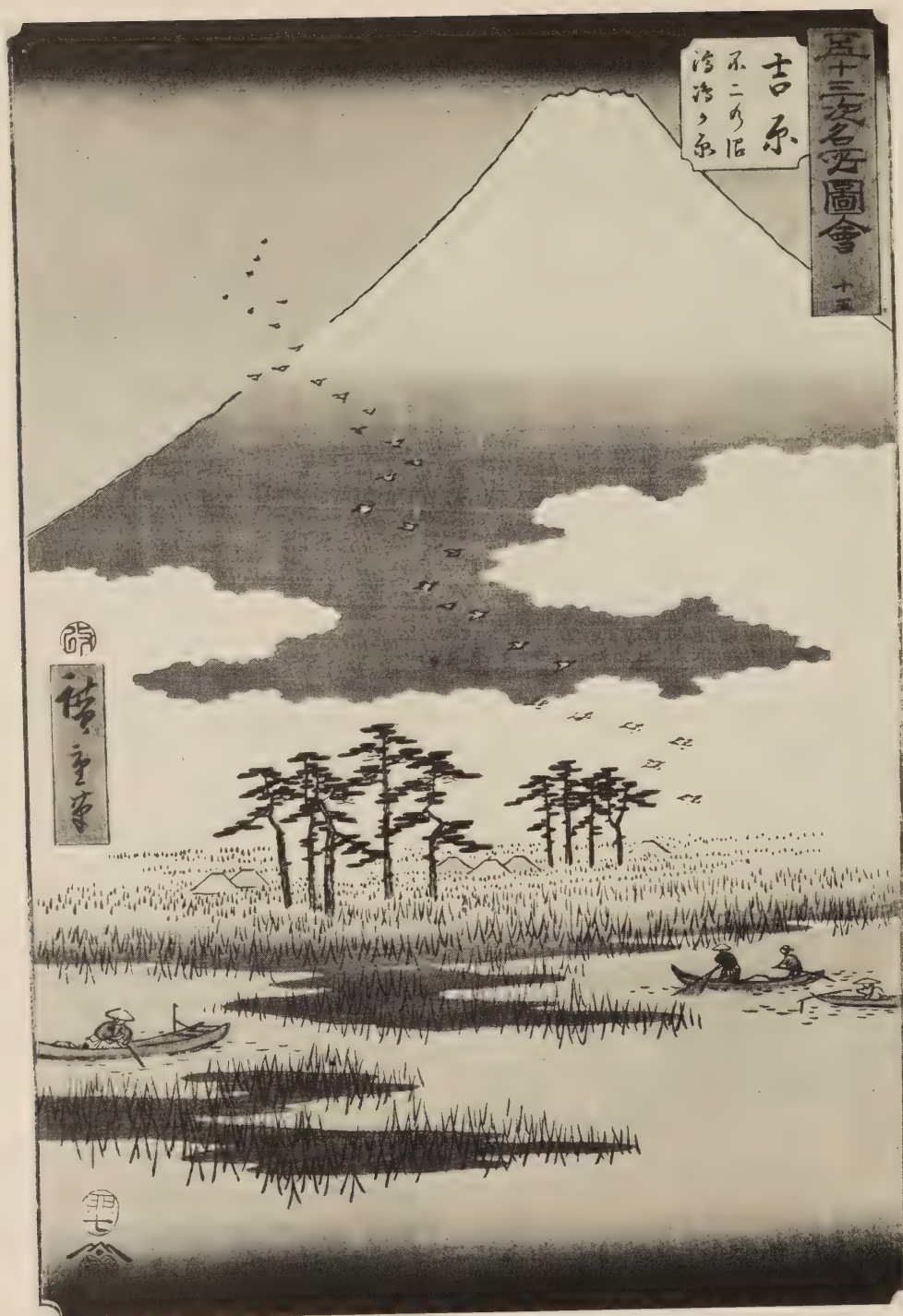
326

*Surimono*; Wearing a short patterned garment, a man is dancing around a large mortar with a pestle raised above his head, signed *Jukisai* (?), sealed *sei* within a circle and *Koseiko* within a circle; moderately good impression and state

330

*Kanagawa and Akasaka*; An overhead view of the seaside village with a string of roofed stalls lining the road with the expanse of water behind; An overhead view of the village street with travellers and residents milling about a teahouse; excellent impressions and color, good states, very slightly trimmed (2)





*Sixty-odd Views of the Provinces*  
(*Oban tate-e*)

331

*Mt. Haruna*; A delicate snow scene of a deep blue river rushing between snow-covered cliffs above which arches a small foot-bridge toward a teahouse on the right while a light blanket of snow falls through the night sky; good impression, color, slightly trimmed, otherwise good state

*Others*

332

*Go ju san Tsugi Meisho Zu-e, oban tate-e* (1855); Album containing 55 prints from the series in order, signed *Hiroshige ga*; very good impressions (many with wood grains visible) and states; brocade boards

*See illustration*

333

*From the same series as last, Sakanoshita and Ishiyakushi (?)*; A mountainous scene of a river rushing between precarious mountain cliffs; A night scene of porters and their charges climbing a rocky road which winds past a fast river below; moderately good impressions, good color and states (2)

334

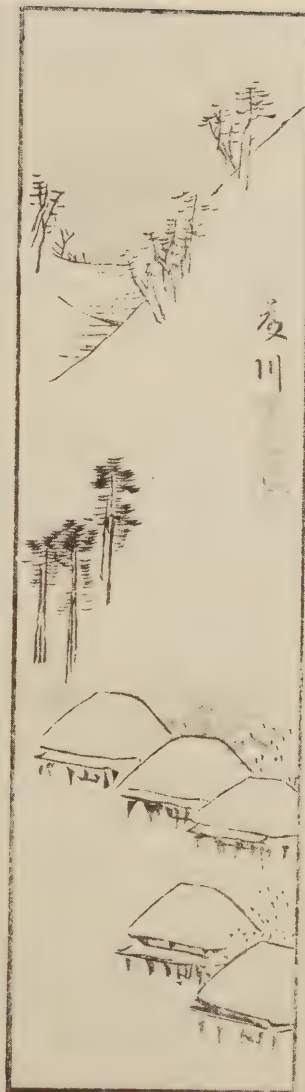
*Koban album*; Series 53 *Stations of the Tokaido*, set of fifty-six prints, signed *Hiroshige ga*; late impressions, good states; printed cloth boards

335

*Go ju san Tsugi Futo Tokaido*; 56 prints (18 x 4.8 cm) plus frontis page; printed in soft pastels depicting small details of each station, frontis page signed *Ishiryusai hitsu*; very good impressions and states

This set is particularly rare and more so in that the impressions here are good and uniform

*See illustration*



335

*One Hundred Famous Views of Edo*  
(*Oban Tate-e*)

336

*Lumberyards at Fukagawa*; A snowy night scene of the yards with stacks of snow-covered lumber jutting at various angles and the other yards on the river beyond; good impression and state, slightly trimmed

337

*Omayagashi*; A night scene of two women being ferried to a dark bank from which grow three large trees; superb impression, very good state

Ex Hans Popper Collection, Sotheby Parke Bernet, 6 October, 1972, lot 318

Subject reproduced: Suzuki, no. 570 Ficke, p. 255

338

*Matsuchiyama*; A night scene of a *geisha* passing along the bank behind a lantern being carried before her, the distant houses across the river partially lit under the starry sky; very good impression and state, trimmed to borders, put down

339

*Eitaibashi, Tsukudajima*; The pylon of the bridge appearing on the left while a number of junks are moored on the right, the expanse of open water crowned by a starry night sky and a half moon; moderately good impression, good state, trimmed to borders, put down

340

*Zozoji*; An elevated view of the temple's pagoda overlooking the nearby canal and distant bank, a band of mist banding the midsection; very good impression, state and color, trimmed to borders, put down

341

*Shinagawa*; An overhead view of the village and distant expanse of water across which several boats are under sail; moderately good impression, good state, trimmed to borders, put down

342

*Komagata-do, Azumabashi*; A cuckoo seen in solitary flight against a dark sky with impending rain, below the expanse of the Sumidagawa is seen with distant clusters of buildings; good impression and state, trimmed to borders, put down

343

*Ryogoku*; A night view over the Ryogokubashi with fireworks exploding in scattered starry flares overhead while people and boats crowd the scene below; very good impression and state, put down

Subject illustrated: *Hiroshige*, Noguchi, Pl 80

344

*Sumidagawa and Koamicho*; A young woman under a parasol is passing along the embankment across from which is the large series of black and white stables; good impression, state and color, very slightly trimmed

345

*Matsuchiyama and Ueno Kiyomizu-do*; A courtesan walking along a darkened embankment after the evening's engagement; An overhead view of the famed temple and distant lake; good impressions and states, slightly trimmed (2)

346

*Bekunibashi and Ueno*; A quiet snowy night scene of a porter trudging along under his load as he approaches a small bridge while a group of three small dogs gather to one side of the empty street; A view of Edo as seen across the Sumida through a curled branch of pine; very good impressions, states and color (2)

347

*Tamagawa*; The small deep blue stream arching past a line of flowering trees under which are promenading a number of people, moderately good impression, good state and color; together with *Hiroshige II oban Tate-e* from the series *100 Famous Views of Edo, Nihonbashi*; A post and some railing from the bridge partially obstruct the view of the distant city rooftops, excellent impression, state and color (2)



348

*Four prints: |Kanda Myojin, |Senzaku no ike Kesa kake matsu, Yanagishima, Sendagi Dango-saka hana; good impressions, slightly soiled, otherwise good states, trimmed to borders, put down*

349

*Four prints: Ueno, Suruga-cho, Fukagawa Sanjusan gen do, Om-maya Gashi; moderately good impressions, foxed, otherwise good states, trimmed to borders, put down*

350

*Four prints: Temple of the Five Hundred Rakan, Shiba Atagoyama, Meguro Shin Fuji, Yatsumi no Hashi; moderately good impressions, foxed, otherwise good states; together with oban tate-e from the series Eight Views of Omi, Wild Geese Alighting at Katata, impression and state similar to the former (5)*

*Fifty-Three Stations of the Tokaido  
(Hoeido)  
(Oban yoko-e)*

351

*Shinagawa; A daimyo's procession passing through the seaside village lined with stalls, numerous boats in the adjacent harbor; late impression, good color, soil, otherwise good state, put down at top*

352

*Kanagawa; A view of the seaside village with boats on the water on the left while travellers attempt to escape the persistent waitresses pulling them into the tea houses on the right; good impression and color, some soil, put down at top*

353

*Totsuka; Travellers stopping at the rice shop in the village, a man approaching from the small bridge behind; moderately good impression, very good state, slightly trimmed*

354

*Fujisawa; A group of travellers leaving the distant village towards the foreground torii; late impression, generally good color, moderate state, put down at top*

355

*Hiratsuka; A group of men pass in either direction along the narrow trail with a distant view of Mt. Koma and a partial view of Fuji; moderately good impression and state, slightly trimmed*

356

*Mishima; Travellers seen passing the torii of the well-known shrine, the scene shrouded in the soft morning fog; late impression, good color, some soil, otherwise good state, put down at top*

357

*Numazu; An early evening scene of a group of pilgrims approaching the distant village with a rising moon above; late impression, good color, moderately good state; put down at top*

358

*Hara; Two women have stopped to talk to their porter against a backdrop of low marshes and a fanciful view of Fuji beyond; late impression, good color, soil, otherwise good state, put down at top*

359

*Kambara; Three men slowly progressing through the thick fall of snow which covers the foreground and the streets of the village; late impression, good color, soil, otherwise good state, put down at top*

360

*Yui; A view over Kiyomigata towards Fuji with the sheer cliff framing the scene on the left, boats under full sail below; late impression, toned but good colors, some soil, otherwise good state, put down at top*

361

*Fuchu; Porters carry a litter and three other travellers slowly cross the river towards the low banks beyond where two groups of porters wait in the shallow waters; good impression and color, some soil, otherwise good state, put down at top*

362

*Okabe; Framed on either side by steep verdant hills, a swift stream runs past the narrow trail which broadens in the distance to reveal a small group of cottages; good impression and state, slightly toned on left and slightly trimmed*

363

*Kakegawa*; In the sky above a kite flutters over the small arching bridge over which pass several travellers, the distant rice fields with peasants bent in work; late impression, good color, soil, otherwise good state, put down at top

364

*Hamamatsu*; The expansive scene is sharply cleaved by the trunk of a giant tree beneath which a weary group of travellers have stopped by a smoldering fire, the dense white smoke drifting above; good impression and state, untrimmed

365

*Hamamatsu*; late impression, good color, soil, otherwise good state, put down at top

366

*Maisaka*; The deep inlet with soaring mountains in the distance and the distant cone of Fuji are counterbalanced by rows of stakes in the lower left, several fishermen securing their punts in the shallow waters; moderate impression, good color, some soil, otherwise good state, put down at top

367

*Arai*; A porter's ferry crosses the expanse of water toward the distant village as a daimyo's launch crosses in the opposite direction; late impression, good color, soil, otherwise good state, put down at top

368

*Goyu*; A humorous scene of two teahouse waitresses having latched on to two travellers who are being dragged to the shop on the right, the woman owner watching with complacent amusement; good impression, slight center fold, very light soil, otherwise good state

369

*Goyu*; late impression, good color, soil, otherwise good state, put down at top

370

*Okazaki*; A daimyo's procession crossing the arching bridge towards the village and castle beyond; late impression, moderately good color, soil, put down at top

371

*Chiryu*; A lush green scene of horses tethered in the tall grass outside the village, the rooftops of which appear in the distance; good impression, slight center fold and trimming, otherwise good state

372

*Chiryu*; good impression and color, light soil, otherwise good state, put down at top

373

*Miya*; Showing the two teams racing their respective horses while the team members cling to the ropes trailing from the saddles; late impression, good color, light soil, otherwise good state, put down at top

374

*Kameyama*; Sunrise over a snowy scene of a line of travellers climbing the steep hill towards the castle above; late impression, generally good color, soil, otherwise good state, put down at top

375

*Kameyama*; late impression, good color, soil, otherwise good state, put down at top

376

*Seki*; Members of a daimyo's troupe are busying themselves in the early hours in preparation for leaving, the large blue and white curtains of the lord's area frame the scene; late impression, good color, light soil, otherwise good state, put down at top

377

*Tsuchiyama*; Through the heavy night rain, the lead members of a daimyo's procession are seen crossing a small footbridge spanning a rushing torrent towards the wooded cottages beyond; late impression, good color, some soil, otherwise good state, put down at top

378

*Tsuchiyama*; late impression, good color, very light soil, otherwise good state, put down at top



381

## VARIOUS

379

*Kusatsu*; Before the teahouses of the village which are open on to the main road, porters are seen passing in opposite directions; good impression and color, some soil, otherwise good state, put down at top

380

*Kyoto*; The stretching expanse of the foreground bridge frames a general view of the Imperial Capital, the Kiyomizu Temple nestled into the upper slopes of the background mountains; moderately good impression, good state, trimmed

381

*Rare Complete Set of Fifty-Five*; Together with an introduction page, two blue *koban*-size covers and an index page; all good impressions and states, center folds and very slightly trimmed; some with very light rubbing and/or soil

See illustration of *Shono*

382

*Two harimaze*; Depicting various landscape and figural scenes; excellent impressions, states and color

383

*Oban*; A view of the main gate of the Yoshiwara in spring with people and courtesans *en promenade* between the even stalls of the street and the flowering *sakura*; good impression and color, one wormhole, otherwise good state

384

*Oban yoko-e*, series *Edo Komei Kaitei Zukushi*, *Shiba Jinmei Shanai*; A street scene of numerous people in the area of the Shiba shrine, excellent impression, state and color; *Toto Meisho*, *oban yoko-e*, *Nihonbashi*; The arching bridge crossing the Sumida towards the rooftops of Edo beyond, the castle visible in the right background, moderately good impression and state; (2)

The former Ex Hans Popper Collection, Sotheby Parke Bernet, 6 October, 1972, lot 298



385

*Oban yoko-e*, Series *Famous Places of Sun, Moon and Flowers*, *Benten Shrine at the Inokashira Pond*; A perspective view of the lone shrine around which are scattered a few snow-covered pines as a man leaves the precinct in a heavy fall on snow through the night sky; moderately good impression, good color and state

Cf. Tamba, 223

386

*Koban woodblock*, Series *Go ju san Tsugi no uchi*; *Ogizaka*; together with a modern impression (2)

387

*Seven oban triptychs*; Each depicting overhead panoramic views; all entitled *Toto Meisho*, signed *Ichiryusai Hiroshige hitsu, ga* and *dzu*; generally good impressions and states

388

*Eleven miscellaneous prints*; From the series 100 Views of the Provinces, a large outcrop of seaside rick, signed *Hiroshige ga*, excellent impression, state and color; *Oban yoko-e* from the *Life of Yoshitsune*, no. 7, excellent impression and color, good state; *Oban tate-e* from the series 100 Famous Views of Edo, good impression, moderately good state; *Oban tate-e* from the series 60-odd Views of the Provinces, good impression and state; *Oban yoko-e*, Fishes series, moderate impression and state; *Eishi oban tate-e*, one sheet from a triptych, moderate impression and state; *Eishi oban tate-e*, one sheet from a triptych, good impression, moderate state; *Eishi keyblock*; *Toyokuni I oban tate-e*, one sheet from a triptych, moderately good impression and state; *Utamaro oban tate-e* of a woman giving a writing lesson, moderate impression and state; *Hokusai oban yoko-e* of a promenade by the sea with a view of Fuji, moderately good impression and state

## HIROSHIGE II

389

*Oban tate-e*, series 100 Views of Edo; A group of pilgrims leaving the confines of a temple arrayed behind them, a small group of monks following them, signed *Hiroshige ga*; very good impression and state, trimmed to borders, put down

## KUNIYOSHI

390

*O-tanzaku*; From the series *Buyu Nazoraye Genji* (Warriors Compared with the Chapters of Gengi), depicting a samurai in full armour seated beneath a large pine while an attendant pours a large cup of saké for him, signed *Chooro Kuniyoshi ga*, publisher's seal *Ibaya Sensaburo*; excellent impression, state and color

391

*Oban*; From the series *Honcho Suikoden goketsu hyaku hach-nin no uchi* (Eight Hundred Suikoden Heroes of Our Country), depicting a member of the Minamoto clan standing on an *engawa* and fending off a number of *naginata*, signed *Ichiyusai Kuniyoshi ga*; faint horizontal center fold, mirrored worm hole left corners, otherwise very good impression, state and color

392

*Oban*; From the same series as last, depicting a warrior dispatching a large scaly monster with a *yari*, signed *Ichiyusai Kuniyoshi ga*; slight horizontal center fold, otherwise excellent impression, state and color

393

*Oban*; Series *Taiheiki Yei-yu Den*, a formidable figure of a samurai wielding a *yari* amidst flashes of light and smoke, signed *Ichiyusai Kuniyoshi ga*, publisher's seal *Yamamotoya Heikichi*; good impression and color, slight wormage, otherwise generally good state

394

*Surimono*; Standing in an elaborately patterned *kimono* printed in green, blue and peach with gauffrage, a young woman is looking down at a toy snake which has reared up, the background with pink clouds and *akakihan*-type formation appearing in the upper right corner, signed *Ichiyusai Kuniyoshi ga*; good impression, moderately good state

395

*Oban*; Series *Meiyo Sanjuroku Gassen* (Patriotic 36 Battles), Wada Yoshimori holding a party at which he invites Soga Juro to drink, signed *Ichiyusai Kuniyoshi ga*, publisher's seal *Hanmoto Iseichi*; excellent impression, state and color

396

*Oban*; Series *Tsuzoku Suikoden Goketsu Hyakubachinin no Ikko* (Popular Suikoden 108 Heroes), A warrior quelling another and grasping a rope from overhead, signed *Chooro Kuniyoshi ga*, publisher's seal *Ibaya Sensaburo*; excellent impression and color, very good state

397

*Oban triptych*; Depicting Shikimori Inosuke refereeing a *sumo* match between Koyanagi Tsunekichi and Kagamiwa Hama-nosuke as Sakaigawa Namiemon watches from the edge of the ring, signed *Ichiyusai Kuniyoshi ga*, publisher's seals untraced; moderately good impression, very good color and state; together with a Yoshiiku *oban* of a *sumo* throwing a Westerner and a Kuniyoshi keyblock impression of Daikoku and Fukusuke wrestling (5)

398

*Two oban triptychs*; A group of three *bijin* on an *engawa*, good impression and state; A man in winter gear standing in the snow outside a house, a woman in the yard and another on the *engawa*, good impression and state; signed *Chooro Kuniyoshi ga* and *Ichiyusai Kuniyoshi ga*; together with a Sadashige *oban* triptych of an Edo festival, good impression and state (3 triptychs)

## TOYOKUNI II AND TOYOKUNI III

399

*Six oban triptychs*; All depicting *bijin* and women at various pursuits, signed *Toyokuni ga* and *Ichiyusai Toyokuni ga*; generally good impressions and states

399A

*Seven oban*; Seven from a series of 36 Tales, signed *Utagawa Toyokuni hitsu*, *Kinraisha Toyokuni hitsu* and *Ichiyosai Toyokuni hitsu*, generally good impressions, states and color; together with a *Toyokuni oban* from another series, signed *Toyokuni ga* (8)

## TOYOKUNI III

400

*Two oban*; From a series of wrestler portraits, each depicting in the ring Kaigatake Ryuemon and Kyonan Gorokichi, both signed within a cartouche *Toyokuni ga*, publisher's seals *Terifuricho Ebisuya*; excellent impressions, colors and states

401

*Two oban*; From the same series as last, depicting Araguma Chikaranosuke and Unsozan Tetsuno suke, signed within cartouches *Toyokuni ga*, publisher's seals *Terifuricho Ebisuya*; excellent impressions, states and colors

402

*Two oban*; From the same series as last depicting Kurozaki Sakichi and Taniarashi Ichizo, signed within a cartouche *Toyokuni ga*; excellent impressions, states and colors

## KUNISADA

403

*Six oban*; Each depicting a Hero of Japan in full battle gear, signed *Kunisada*; good impressions, color and generally good states

404

*Oban diptych*; Depicting the wrestlers Ashiyoyama Yukichi and Unryu Hisakichi within a *sumo* ring, signed within a cartouche *Kunisada ga*; excellent impression, color and state

405

*Oban triptych*; Depicting the wrestlers Tonagawa, Kagamiwa, Koyanagi and Tsuneyama at their leisure watching children wrestlers perform within the confines of the room, each sheet signed *Kochoro Kunisada ga*, publisher's seal *Tsutaya*; moderately good impressions, good color and states

## SADAKAZU

406

*Chu-tanzaku*; A small sparrow on the ground beneath a cluster of flowers; signed *Ichikawa Sadakazu ga*, publisher's seal untraced; good impression, put down at bottom, otherwise good state, good color

## YOSHITOSHI, GEKKO, ET AL

407

*Oban album*; Containing numerous prints of the Meiji period by various artists; generally very good impressions and states

## CHINESE PRINTS

408

*Two prints*: One depicting an arrangement of golden plums on branches in a decorative vase; one depicting a branch of fruiting lichee within a circle, *both unsigned*; good impressions, moderately good states

## ILLUSTRATED BOOKS

## 409 TWO SHIGEMASA AND KUNINAO BOOKS

Kitao Shigemasa, *Famous Places Around Edo*, c. 1775, moderately good impression, moderate state; Utagawa Kuninao, *Lives of Working Girls in Edo*, c. 1850, moderate impression, moderately good state

## 410 MANGA

HOKUSAI

Meiji reprint, 15 vols. complete, very good state

## 411 KORIN HYAKUZU

HOITSU

(One Hundred Sketches by Korin), 2 vols. complete, Bunka 12 (1815), beige covers with mica-printed *kiku*; very good impression and state

## 412 EIGHT MISCELLANEOUS BOOKS

18th CENTURY

*Sumizuri*, comprising complete and partial sets of genre and mythological scenes; moderately good impressions, moderate states

## 413 FUJI KYAKU TSUGI

HOKUSAI

(One Hundred Views of Fuji), 2 vols. complete; vol. 1 with yellow wrapper excellent impression and state, vol. 2 with embossed blue wrapper, good impression and state; covers of both slightly worn

## 414 HYAKI YAKO

EISEN

2 vols. complete; excellent impression, color and state, some pages of text and grey covers slightly worn; apparently unsigned and undated

## 415 SAIGWA SHOKUNIN BURUI

TACHIBANA MINKO

(Classified Artists in Colored Pictures), 2 vols. complete in one. Second edition, dated Tenmei 4 (1794). Very good impression and color, slight wear in lower outside corner, blue wrappers now bound in brocade boards

## 416 SHUNGA SUMIZURI EHON

ATTRIBUTED TO HOKUSAI

1 vol., apparently complete. A humorous parody on *shunga*, people and accoutrements; pale blue wrappers; moderately good impression and state

## 417 AZUMA GENJI (SHUNGA)

ATTRIBUTED TO KUNISADA

3 vols. complete, n.d., yellow embossed covers, two with silk title slips, each vol. with a frontis page *bijin-e* printed with gold, silver and scattered gold grounds, vol. I with six double and one single page illustrations, vol. II with five doubles, one single, vol. III with four doubles, one single, *unsigned*; excellent impressions and color, very light soil and rubbing, covers slightly stained; wood box





417A

417A SEIRO EHON NENJU GYOJI  
UTAMARO

(Annals of the Green Houses), 2 vols. complete, blue embossed covers; very good impression, excellent color; covers, title slips and a few non-illustrated pages in fair state; hard-bound storage case

*See illustration*



418

## DRAWINGS

### 418 HOKKEI DRAWING

(28.6 x 19 cm), *sumi* on paper; A group of four poets in a punt being poled along a river with fishermen at their boats on either side, sealed *Hokkei*

*See illustration*

### 419 DRAWING OF A WRESTLER

KUNIYOSHI

*Sumi* and traces of color on paper (37.6 x 25.5 cm), depicting Chooza Oriemon standing within a *sumo* ring, signed *Ichiyusai Kuniyoshi ga*, publisher's seal *Yamadaya*

*See illustration*

### 420 DRAWING OF A WRESTLER

KUNIYOSHI

*Sumi* and faint color on paper (37.6 x 25.7 cm), depicting Kaigatake Ryuemon standing within a *sumo* ring, signed *Ichiyusai Kuniyoshi ga*, publisher's seal *Yamadaya*

*See illustration on pg. 100*

### 421 DRAWING OF A WRESTLER

KUNIYOSHI

*Sumi* and pale color on paper (37.8 x 25.6 cm), depicting Unryu Hisakichi standing within a *sumo* ring, signed *Ichiyusai Kuniyoshi ga*, publisher's seal *Yamadaya*

*See illustration on pg. 101*













## 422 TORII SCHOOL SKETCHBOOK

18th CENTURY

*Sumi, gofun*, color, mica and some gold dust and *urushi* on fine glazed paper; containing a large number of sketches of riddles, miscellaneous figures and copies of Torii school prints by Kiyohiro, Kiyonobu, Toyonobu, and Yoshinobu; very good state; blue silk wrappers now in brocade board wrappers

*See illustration*

## 423 PAIR OF SKETCHBOOKS

19th CENTURY

*Sumi, gofun* and color on paper, depicting numerous serious and very humorous subjects, all extremely well executed with a free brush, *unsigned, unsealed*

## 424 SKETCHBOOK AFTER IPPO

*Sumi, gofun* and color on paper, containing twenty-five double pages and two single pages of drawings, inscribed *Ippo* and sealed *Nankoku*; original paper boards now bound in brocade boards

## 425 HOKUSAI SCHOOL SKETCHBOOK

19th CENTURY

*Sumi* on paper; Containing thirty-six sketches of various subjects, *unsigned, unsealed*

One can detect at least three hands in this album and some of the drawings are extremely close to the master himself in composition and quality of line.

## OTSU-E

## 426

Color and *gofun* on paper, a standing figure of Fujimusume with buckets painted in washy strokes of orange, black, pink and beige

Ex B.H. Chamberlain Collection

## 427

Color and *gofun* on paper, depicting a standing figure of Fujimusume surrounded by fronds of wisteria, executed in *sumi*, orange, red, *gofun* and beige

Ex B. H. Chamberlain Collection

## PAINTINGS

## 428 KAIGETSUDO SCHOOL BIJIN-E

LATE 17th CENTURY

22 $\frac{3}{8}$  x 12 $\frac{7}{8}$  (56.8 x 32.8 cm), *sumi, gofun* and color on paper; Depicting a *bijin en promenade* in a delicately colored kimono patterned with scattered wildflowers, *unsigned, unsigned*; wood box

## 429 KAKEJIKU BY NISHIKAWA SUKENOBU

34 $\frac{1}{4}$  x 14 inches (87 x 35.6 cm), *Sumi, gofun* and color on silk; Seated on a rocky outcrop, the goddess Benten, dressed in a white *kimono* and surrounded by a halo, is gazing at a great waterfall as it falls between rocky walls and forms a surging river beneath her, signed *Nishikawa Sukenobu kore-o dzu*

Sold, Sotheby Parke Bernet, 27 April, 1973, lot 531  
Provenance: Roland Koscherak

## 430 KAKAJIKU ATTRIBUTED TO FUJIWARA EISHUN

30 x 10 $\frac{1}{2}$  inches (76.2 x 26.7 cm); *Sumi* on paper, depicting the robed figure of Fukurokuju gazing at a *makemono* held in his hands, signed *Kano Hodensuke Fujiwara Eishun hai ga* and dated Kansei 12, 1st month (1800)

## 431 KANO SCHOOL KAKEJIKU AFTER TANYU

34 $\frac{1}{2}$  x 16 $\frac{1}{4}$  inches (87.6 x 41.2 cm), *sumi* and pale color on silk; Depicting an emaciated figure of Daruma standing in wind-blown robes against a stark background, inscribed *Tanyusai bitsu*, sealed *Morinobu*

## 432 TOSA SCHOOL NEW YEAR'S KAKEJIKU

37 $\frac{1}{2}$  x 16 $\frac{3}{8}$  inches (95.2 x 41.6 cm), *sumi, gofun* and color on paper; Depicting five reserves with *sosho*, the Three Friends in Winter, cranes and *minogame*, indistinctly signed *Ikawa shin H*  
—ro

### 433 KANO SCHOOL KAKEJIKU AFTER NORINOBU

44 $\frac{5}{8}$  x 18 $\frac{3}{8}$  inches (113.3 x 46.7 cm), *sumi* on paper; Depicting in washy strokes a white egret wading in the shallow waters beneath a leafless willow, inscribed *Norinobu hitsu*

Ex Kress Collection  
Exhibited: Tokyo, 1890

### 434 UKIYO-E KAKEJIKU

19th CENTURY

43 $\frac{3}{4}$  x 11 $\frac{1}{8}$  inches (111.1 x 28.3 cm), *sumi*, *gofun* and color on paper; Depicting a young woman in a checked grey kimono carrying a young boy on her back, *unsigned*

The composition and design of the face has similarities to the works of Shuntei

### 435 MEIJI BIJIN-E

21 $\frac{1}{2}$  x 14 $\frac{3}{8}$  inches (54.6 x 36.5 cm), *sumi* and color on silk; Depicting a profile of a young woman walking past wild grasses, signed *Ryu—?*

### 436 UKIYO-E KAKEJIKU AFTER EISHI

34 $\frac{1}{8}$  x 12 $\frac{3}{8}$  inches (86.6 x 31.5 cm), *sumi*, *gofun* and color on silk; Depicting a young woman in court dress sealed before a low writing table beneath a branch of flowering cherry, inscribed *Chobunsai Eishi hitsu*; wood box

END OF SALE

### 437 OTSU-E

19th CENTURY

20 $\frac{3}{4}$  x 9 inches (52.7 x 21.9 cm), *sumi* and color on paper; Depicting Raiden in a cloud trying to retrieve his lost drum with an anchor he has lowered on a long rope, *unsigned*; wood box

### 438 KANO SCHOOL KAKEJIKU AFTER KUNINOBU

46 $\frac{5}{8}$  x 6 $\frac{1}{4}$  inches (118.8 x 15.9 cm), *sumi* on paper; Depicting three monkeys perched on a rocky outcrop and from which dangle a long line often others trying to reach the moon's reflection in the water, inscribed *Kuninobu hitsu*; wood box

### 439 ALBUM OF DECORATIVE PAINTINGS LATE 19th CENTURY

*Sumi*, *gofun* and color on silk; Each depicting birds, flowers, fishes and landscapes, signed by various late artists; good states

THERE WILL BE A SALE OF  
INDIAN AND SOUTHEAST ASIAN WORKS OF ART  
ON OCTOBER 26TH, 1974



THERE WILL BE A SALE OF  
ORIENTAL 19TH CENTURY WORKS OF ART  
ON NOVEMBER 30th, 1974



## NOTES

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## NOTES

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# Price List

In this sale the following lots were sold at the prices stated. Lot numbers which are omitted represent items which were withdrawn, passed, or unsold. NOT RESPONSIBLE FOR TYPOGRAPHICAL ERRORS OR OMISSIONS

SALE NUMBER 3670

TUESDAY OCTOBER 1, 1974 · 2 PM — NETSUKE & INRO  
WEDNESDAY OCTOBER 2, 1974 · 2 PM — PRINTS BOOKS DRAWINGS AND PAINTINGS

## JAPANESE WORKS OF ART

1	100.00	23	600.00	56	150.00
2	110.00	29	550.00	57	60.00
3	170.00	30	250.00	58	175.00
4	80.00	31	425.00	59	225.00
5	120.00	32	400.00	60	250.00
6	425.00	33	500.00	61	125.00
7	225.00	34	950.00	62	125.00
8	275.00	35	2,600.00	63	150.00
9	650.00	36	800.00	64	150.00
10	250.00	37	950.00	65	550.00
11	525.00	38	2,200.00	66	450.00
12	550.00	39	1,200.00	67	700.00
13	625.00	40	800.00	68	150.00
14	350.00	41	1,300.00	69	275.00
15	275.00	42	1,000.00	70	450.00
16	500.00	43	2,800.00	71	125.00
17	250.00	44	2,100.00	73	70.00
18	125.00	45	1,250.00	74	100.00
19	125.00	46	750.00	75	150.00
20	550.00	47	950.00	76	60.00
21	400.00	48	450.00	77	125.00
22	400.00	49	400.00	78	50.00
23	275.00	50	175.00	79	80.00
24	450.00	52	375.00	80	70.00
25	850.00	53	300.00	81	450.00
26	300.00	54	225.00	82	650.00
27	1,200.00	55	200.00	83	350.00

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84	1,550.00	135	250.00	187	2,400.00
85	2,500.00	136	200.00	189	500.00
86	650.00	137	350.00	190	275.00
87	7,500.00	138	250.00	191	225.00
88	350.00	139	500.00	192	500.00
89	4,300.00	140	175.00	193	400.00
90	950.00	141	325.00	194	300.00
91	1,600.00	142	250.00	195	275.00
92	600.00	143	325.00	196	1,500.00
93	1,250.00	144	350.00	199	1,200.00
94	550.00	145	225.00	200	300.00
95	200.00	146	200.00	201	500.00
96	2,200.00	147	150.00	202	550.00
97	1,900.00	148	1,600.00	203	800.00
98	1,400.00	149	175.00	204	375.00
99	700.00	150	120.00	205	325.00
101	900.00	151	325.00	206	225.00
102	1,400.00	152	150.00	207	375.00
103	350.00	153	325.00	208	300.00
104	250.00	154	150.00	212	100.00
105	900.00	155	250.00	214	275.00
106	650.00	156	325.00	216	175.00
107	650.00	157	450.00	217	150.00
108	3,000.00	158	225.00	220	300.00
109	100.00	159	250.00	222	150.00
110	1,100.00	160	350.00	223	850.00
111	2,400.00	161	300.00	224	650.00
112	300.00	162	325.00	226	175.00
114	375.00	163	70.00	227	225.00
115	375.00	164	200.00	228	550.00
116	550.00	165	325.00	229	350.00
117	400.00	166	450.00	230	450.00
118	275.00	167	1,200.00	231	475.00
119	200.00	168	3,500.00	232	375.00
120	1,600.00	169	1,800.00	234	375.00
121	400.00	170	600.00	235	800.00
123	225.00	173	1,100.00	236	450.00
124	400.00	174	800.00	237	550.00
125	200.00	176	1,050.00	238	600.00
126	300.00	177	2,700.00	239	600.00
127	1,200.00	178	3,100.00	240	400.00
128	450.00	179	800.00	242	3,900.00
129	325.00	180	2,300.00	243	500.00
130	225.00	181	2,700.00	244	375.00
131	450.00	182	3,000.00	245	150.00
132	425.00	183	2,300.00	246	350.00
133	275.00	184	750.00	247	150.00
134	275.00	185	375.00	248	500.00

249	150.00	303	600.00	355	100.00
251	200.00	304	350.00	362	250.00
252	100.00	305	500.00	368	325.00
253	550.00	306	650.00	371	325.00
254	225.00	307	175.00	380	100.00
255	425.00	308	3,200.00	382	200.00
256	550.00	309	550.00	384	425.00
257	450.00	310	425.00	385	400.00
258	400.00	311	225.00	386	150.00
259	375.00	312	150.00	387	1,000.00
260	350.00	314	650.00	388	950.00
262	500.00	315	650.00	389	50.00
264	325.00	316	650.00	390	200.00
265	400.00	317	100.00	391	200.00
267	125.00	318	100.00	392	375.00
268	400.00	319	125.00	393	325.00
269	275.00	320	275.00	394	325.00
270	375.00	321	125.00	395	80.00
271	1,400.00	322	300.00	396	350.00
272	350.00	323	200.00	397	300.00
273	400.00	324	275.00	398	150.00
274	175.00	325	300.00	399	425.00
275	500.00	326	150.00	399A	300.00
276	400.00	327	275.00	400	150.00
277	250.00	328	175.00	401	100.00
278	1,400.00	329	250.00	402	200.00
279	2,500.00	330	250.00	403	200.00
281	650.00	331	400.00	404	150.00
282	1,200.00	332	2,900.00	405	350.00
283	325.00	333	125.00	406	60.00
284	450.00	334	850.00	407	850.00
285	1,000.00	335	2,000.00	408	30.00
285A	500.00	336	475.00	409	225.00
286	200.00	337	450.00	410	250.00
287	2,800.00	338	125.00	411	125.00
288	400.00	339	125.00	412	150.00
289	1,000.00	340	80.00	413	275.00
290	325.00	341	80.00	414	225.00
292	22,500.00	342	40.00	415	225.00
293	13,000.00	343	250.00	416	200.00
294	15,000.00	344	225.00	417	1,500.00
295	750.00	345	175.00	417A	1,400.00
296	50.00	346	325.00	422	750.00
297	900.00	347	250.00	423	275.00
298	175.00	348	225.00	424	250.00
299	125.00	349	150.00	426	450.00
300	200.00	350	250.00	427	525.00
301	150.00	353	150.00	428	350.00



429	600.00	434	175.00	437	200.00
431	80.00	435	175.00	438	150.00
432	80.00	436	175.00	439	550.00
433	150.00				

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